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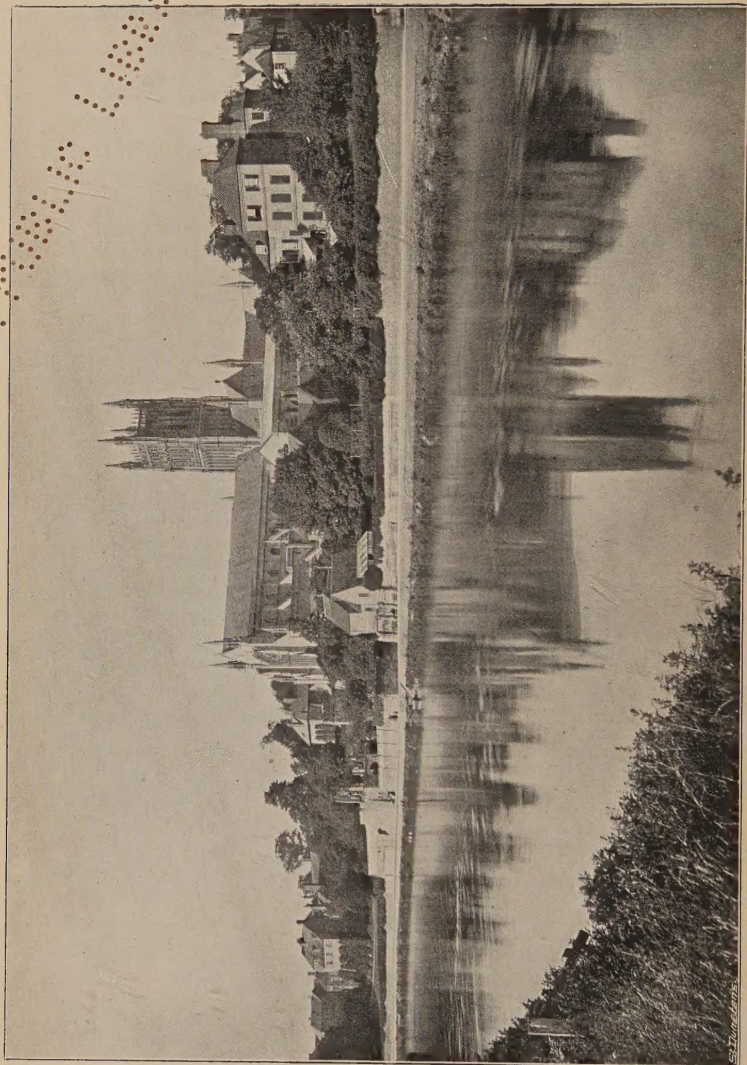
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BELL'S CATHEDRAL SERIES:
EDITED BY GLEESON WHITE
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WORCESTER



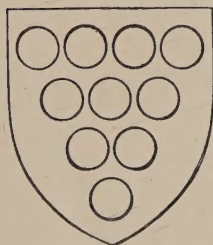
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WORCESTER CATHEDRAL FROM THE RIVER.

THE CATHEDRAL CHURCH OF
WORCESTER
A DESCRIPTION OF THE FABRIC
AND A BRIEF HISTORY OF THE
EPISCOPAL SEE

BY
EDWARD F. STRANGE

WITH FIFTY-THREE



ILLUSTRATIONS

ARMS OF THE SEE

LONDON GEORGE BELL & SONS 1904

726 St81c

Strange, Edward
Fairbrother, 1862-1929.
The cathedral church of
Worcester; a
1900.

First Published 1900

Reprinted 1904

18604
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788881 01009 7.8

THE RIVERSIDE PRESS LIMITED
EDINBURGH

00637-3964

GENERAL PREFACE

THIS series of monographs has been planned to supply visitors to the great English Cathedrals with accurate and well illustrated guide-books at a popular price. The aim of each writer has been to produce a work compiled with sufficient knowledge and scholarship to be of value to the student of Archæology and History, and yet not too technical in language for the use of an ordinary visitor or tourist.

To specify all the authorities which have been made use of in each case would be difficult and tedious in this place. But amongst the general sources of information which have been almost invariably found useful are:—(1) the great county histories, the value of which, especially in questions of genealogy and local records, is generally recognised; (2) the numerous papers by experts which appear from time to time in the Transactions of the Antiquarian and Archæological Societies; (3) the important documents made accessible in the series issued by the Master of the Rolls; (4) the well-known works of Britton and Willis on the English Cathedrals; and (5) the very excellent series of Handbooks to the Cathedrals originated by the late Mr John Murray; to which the reader may in most cases be referred for fuller detail, especially in reference to the histories of the respective sees.

GLEESON WHITE,

E. F. STRANGE,

Editors of the Series.

AUTHOR'S PREFACE

IT has given peculiar pleasure to me—a former King's Scholar of the Cathedral School—to compile this description of the great church of my native city. In so doing, I have necessarily had to draw largely from existing accounts, most of which are referred to whenever quoted. But I should especially acknowledge the value of Professor Willis's monograph, of the references to Worcester Cathedral in Mr. E. Prior's "History of Gothic Architecture in England," and of the account of the monuments by Bloxam, published in the *Archæological Journal*. The Rev. J. K. Floyer, M.A., F.S.A., Librarian of the Cathedral, has given me some useful notes; and I desire in this place to acknowledge, above all, my indebtedness to my late fellow-editor, Mr. J. W. Gleeson White, who drew up the plan of the series, and whose good taste, patience, and experience were of such inestimable service to everyone else connected with it. I also have to thank Messrs. H. P. Clifford and R. B. Dawson for drawings of details, and the Photochrom Co. Ltd. for permission to reproduce their photographs.

E. F. S.

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THE EXTERIOR, FROM THE NORTH-EAST.

WORCESTER CATHEDRAL

CHAPTER I

HISTORY OF THE CATHEDRAL CHURCH OF OUR LORD AND THE BLESSED VIRGIN MARY

THE early history of Worcester Cathedral is involved in much obscurity. That a Saxon church, the seat of a bishop, existed here from the seventh century at least, is certain; but its extent, its material even, must remain the merest matter of conjecture.

The first authentic record we possess is a reference in the "Annals of Worcester" to the formation at Worcester, in that century, of a see; which, if the documents alluded to by him are genuine, received, according to Green, a very considerable measure of support. He says:

"We have many charters, or copies of charters, made in the eighth and ninth centuries to the Bishop and his family at Wigorna Castre, by royal or princely patrons. The viceroys of the Huiccii were considerable benefactors to them. Athelbald, Offa, Kenulf, Coelwulf, Boernulf, Wiglaf, Behrtwulf, and Burhred, successive Kings of Mercia, outdid the munificence of the eastern Magi, for they offered at St. Peter's altar, entire villages or manors, with their various lucrative appendages, their native bondsmen, woods, fisheries, cattle, etc. Some of these territories were part of royal demesne, and as such were conveyed with great immunities; and for the rest, exemption from secular services was not difficultly obtained."

The account given by Bishop Tanner in his "*Notitia Monastica*" is as follows:—

"Upon the division of the over-great bishoprick of the whole Kingdom of Mercia, an Episcopal See, with a chapter of Secular clerks, was placed here by Ethelred and Archbishop Theodore, about the year of our Lord 680 (or perhaps, more correctly, 679) in a church dedicated to St. Peter, which came in the next century

to be more generally called St. Mary's. Upon the pretended reformation of these ecclesiastical societies, by the expulsion of the Seculars, in the time, and by the command of King Eadgar. Bishop Oswald, before A.D. 964, founded a new cathedral in the old churchyard, to the honour of the Blessed Virgin, and placed therein a prior and monks. Soon after the Conquest, this convent, from the number of twelve, encreased to fifty Religious of the Benedictine order, by the zeal and munificence of good Bishop Wolston, who built for them a new and larger monastery. A.D. 1088."

Heming says, "called Monasterium S. Mariæ in Cryptis"; but Prof. Willis * has shown this to have been an error.

The reference to Saint Oswald needs, however, some amplification; and on the authority of the anonymous monk of Ramsey we are able to give certain additional particulars. Oswald, who had been invested with the see of Worcester, by King Edgar in 960, on the nomination of Archbishop Dunstan, joined the latter and Aethelwold, Bishop of Winchester, in a movement for the reform of church discipline generally. In many places this was effected by drastic measures; but at Worcester, although one account states that Oswald summarily expelled the secular clergy who refused to accept his reforms, the balance of evidence is perhaps in favour of the following story. At the suggestion of his friend Dunstan, Oswald erected a new church, dedicated to the Blessed Virgin Mary, in the very churchyard of the existing monastery, and by the superior manner in which the services were performed, drew away the whole of the congregation from the older place of worship. Unable to withstand this practical rebuke, the canons of St. Peter's submitted; and their dean, Winsige, was received into the new convent, which was placed under the strict rule of the Benedictines.

It is to be noted, however, that allusions are made in several documents, of perhaps in some cases doubtful authenticity, to a church of St. Mary earlier than that of Oswald; and some confusion has arisen by reason of the existence of another religious house with the latter dedication, which seems to have "merged into the Cathedral soon after the year 774." †

From this confusion one fact plainly emerges: that whatever earlier buildings or institutions had existed at Worcester, they

* "Arch. Hist." p. 84.

† Britton, "Worcester Cathedral," p. 7.

were now consolidated by Oswald, with the building of whose new church the history of Worcester Cathedral properly begins. Of this important event the following account is given by one of the old rhyming chronicles :—

“ The priorie of wyricestre : Seint oswald bi-gan er ;
That was bi-fore seint Wolston : nigh ane hondred yer ;
And that he hadde er bi-gonne : the other fulfulde, i-wis,
So that thorough heore beire dede : strong weork and heigh
thare is.

As this holie Man seint wolston : in a tyme liet a-nere
A bel-house of swithe strong weork : bellen to hangny there,
And Machouns a-boue and bi-nethe ; there a-boute were,
Bi ladden cloumben up and doun ; and that weork bi-twene
al bere,

A man thare clemb up bi one laddre ; and tho he was up on
heigh,

Fram eorthe mo than fourti fet : ase al that folk i-seigh,
Dounward he ful, ase he mis-stap— : Men weren sore a-gaste.
Seint wolston stod and bi-heold ; hou he was a-dounward
faste :

he made the signe of the croyz : as he feol to-ward the
grounde.

harmless he feol and hol man i-nough : his limes weren hole
and sounde,

And a-ros up and dude his weork : as him nothing nere.” *

The manuscript from which the above quotation is taken (MS. Laud, 108) is considered by Dr. Carl Horstman to date from about 1280-90 ; and the collection of legends included therein to have been compiled possibly in the Abbey of Gloucester. This date, early as it is, is yet too remote from that of St. Oswald for much reliance to be placed on the wording of the legend ; but, on the other hand, the locality suggested for its origin gives an importance to what was undoubtedly a notable tradition of the neighbourhood. It would thus indicate, as early, at all events, as Wulstan's episcopate, the existence of a “ bel-house ” and bells—a point of interest for a city whose more modern love of the art of campanology yet extends for many years back into the past. In the same collection is a quaint legend which points to the use of stone by St. Oswald ; although, if the words (quoted below) of Wulstan are authentic, the cathedral of the former was unimportant compared with the one that succeeded it.

* “ Early South-English Legendary,” Early English Text Society, 1887.

Oswald's new cathedral was not destined to last long. It had been completed in 983 (*Willis*), and, in spite of his higher dignity of Archbishop of York, the great prelate preferred Worcester for his burial-place. But in 1041 the Danes, under Hardicanute, burned the greater part of the city, and therewith the church, though the damage to the latter does not seem to have been irremediable. From the somewhat uncertain authorities of William of Malmesbury and Florence of Worcester Dr. William Thomas* has compiled the following curious account of the disaster and its reparation, which may well be read side by side with the metrical version already given :—

“ This New Church at the Monastery was finished by *Oswald* in the Year of our Lord 983, which stood not long before that, and the City were destroyed by *Hardicute*, who, to revenge the Death of two of his Collectors here slain 4 Nones of *May* 1041, sent his Forces under the command of several of his Nobles, enjoining them to slay all without Mercy, to rifle and burn the City, and to lay waste the Country. On the second of the Ides of *Nov.* they began to put this cruel Command of the King in Execution, and for Four Days ravaged and spoiled at Pleasure : But the Countrymen (fore-appriized of their Danger) were fled, and the Citizens retired with their Wives and Children into a small Island called *Bevereye*, encompassed by the Severn, about two Miles above the City, where they manfully defended themselves, and making their Peace, they had Liberty given them to return Home, but found their City sack'd and burnt. How long this Church lay in Ruins, or whether patched up for Divine Service before Bishop Wulstan's Time, is not mentioned by any of our Historians ; but the *Worcester Annals* tell us, that he it was that began to build a New One a little more to the South of the Old One, A.D. 1084 ; and in the Year 1089, Indiction 12. 3 *Will.* 2. 27 of his Pontificate, he finished both that and the Monastery, into which on *Whitsunday* he removed the Monks, whose Number he had augmented from little more than Twelve to Fifty. And at the same Time he offered up at the High Altar his Deed, whereby he gave them for their better Maintenance Fifteen Hides at *Alfestun*, † which had been a long time withheld from the Church, but recovered by him from King *William* the First, with much Labour and Cost. It is said of him, that upon the removing of the Monks into his New Monastery, he ordered the Old Church and Monastery to be pulled down ; and

* “ Survey of the Cathedral Church of Worcester.” London, 1737.

† Alveston.

when he saw the Workmen doing of it he wept : For which being modestly reproved by some of his Attendants, who told him, He rather ought to rejoice, that the Church had come to so great Splendour and that the enlarged Number of the Monks required more spacious Habitations. He answered, *I think far otherwise, we poor wretches destroy the Works of our Forefathers only to get Praise to ourselves : That happy Age of Holy Men knew not how to build Stately Churches, under any Roof they offered up themselves living Temples unto God, and by their Examples excited those under their Care to do the same : but we on the contrary neglecting the Care of Souls, Labour to heap up Stones."*

The authority for the date given for the commencement of Wulstan's church is a note in the "Annals of Worcester" to the following effect : 1084, *inceptio operis Wigorn. monasterii, per S. Wulstanum*. That for its completion to a sufficient extent to allow of dedication is the deed referred to above, corroborated again by the "Annals." The latter history records further that in 1092 Wulstan summoned a synod to meet him in the monastery of St. Mary, *in criptis quas ego a fundamentis ædificavi et . . . postea dedicavi*. It is at this point that we can first reach out through the forgotten ages and dim obscurity of early chroniclers, to grasp some tangible evidence of the sturdy old Saxon who alone of the bishops held his own among the Norman followers of William. His crypt still remains almost in its entirety : one of the chief glories not only of this cathedral but of all English ecclesiastical architecture.

In 1113, eight years after Wulstan's death, a fire which had broken out in the city was carelessly allowed to involve a portion of the cathedral. William of Malmesbury* relates how the tomb of the saint was marvellously preserved amid a chaos of falling timber and molten lead : "*Sepulchrum inter hæc Sancti,*" says he, "*non solum a furore flammæ immune sed nec fuligine tinctum, nec favilla opertum fuit.*" As Willis justly points out, this is good evidence of the earlier completion of the presbytery at all events.

Florence of Worcester—who was a monk of the priory at the time—gives a vivid account of a raid from Gloucester on the city in 1139, during the troublous times of Stephen, for whom it was held. The citizens, panic-stricken, fled for sanctuary into the church ; the ornaments of the latter were

* "*Gesta Pontificum*," Rolls Series, pp. 288, 289.

stripped and hastily hidden ; and, with a curious foreshadowing of a later occurrence, the chronicler says * :—

“ Behold the house of God which should have been entered with oblations, where the sacrifice of praise should have been offered, and the most solemn vows paid, seems now but a warehouse for furniture ! Behold the principal conventual church of the whole diocese is converted into quarters for the townsmen, and a sort of council chamber ; for little room is left for the servants of God in a hostelry crowded with chests and sacks. Within is heard the chaunt of the clergy, without the wailing of children ; and the notes of the choir are mingled with the sobs of infants at the breast, and the cries of sorrowing mothers. . . . There stands the high altar, stripped of its ornaments, the crucifix removed, and the image of Mary, the most holy Mother of God, taken away. Curtains and palls, albs and copes, stoles and chasubles, are secreted in recesses of the walls. . . . We now, in alarm for the treasures of the sanctuary, put on our albs, and while the bells tolled, bore the relics of Oswald, our most gentle patron out of the church in suppliant procession ; and, as the enemy were rushing in from one gate to the other, carried them through the cemetery.”

Thus early was the city and its greatest church in peril for fidelity to the king.

The west end of the nave was probably built *c.* 1160. (See p. 34.)

In 1175 it is recorded in the “Annals of Worcester” that the “new tower” fell, and in 1180 the buildings suffered from another fire.

The tomb of Wulstan had already become famous by reason of the fire mentioned above ; so that William of Malmesbury notes that prayers made thereat were always granted. In 1201 miracles were performed there on the 14th Kalend of February, which for a whole year and more increased to such an extent, that sometimes fifteen or sixteen persons were cured in one day. The fame of this spread until—in 1203—Wulstan was canonised at Rome, on the 9th Kalend of May, with great ceremony. Meantime, however, in 1202, the cathedral had again experienced the effects of a fire, which is said, in terms perhaps too general, to have consumed it and all its out-buildings, together with a great part of the city. In 1207 King John visited the cathedral, and, having with much

* Florence of Worcester’s “Chronicle,” Bohn ed. p. 270.



A VIEW OF WORCESTER. (From an Aquatint by Paul Sandby. R.A., Nov. 1st, 1778.)

solemnity paid his devotions at the tomb of St. Wulstan, made an offering of 100 marks for the repair of the cloisters and other damaged portions. Professor Willis points out that though this building was probably of wood, there are evidences still in existence that the chapter-house and other neighbouring offices were of stone; the effects of the fire being thus, in such cases, limited to roofs and fittings.

In 1216 the city of Worcester *malo usa consilio* embraced the cause of Louis against King John. The penalty was swift and heavy. On St. Kenelm's day the town was captured by the Earl of Chester, fugitives who had taken sanctuary were forcibly haled from the cathedral, which was sacked, and a fine of 300 marks levied on the monks—*ita quod oportebat opus feretri Sancti Wulstani fusum in solutionem dictæ pecuniæ tradere*—so that they had to melt the shrine of their Saint to pay it: and to make matters worse were excommunicated, and the services suspended till the Day of the Assumption (Aug. 18).*

King John died at Newark on the 19th October 1216. His body was brought to Worcester, and buried before the High Altar between the tombs of Oswald and Wulstan, in order, as the chronicler remarks, quaintly enough, that the saying of Merlin should be fulfilled: *Et inter sanctos collocabitur*—he shall be set among the saints.

In 1217 it is recorded that the castle of Worcester was restored to the priory.

Then in 1218 we have the great event in the history of the fabric: *Ecclesia cathedralis Wygornice dedicata est vii. idus Junii in honore Sancte Dei Genetricis Marie et beati Petri Apostoli et sanctorum confessorum Oswaldi et Wlstani*.† The ceremony was performed by Bishop Sylvester in the presence of King Henry III., the bishops of Winchester, Salisbury, Hereford, Chichester, London, Norwich, St. David's, Llandaff, St. Asaph's and Bangor; with abbots and priors from every part of the kingdom, and many nobles:—*presentibus etiam nobilibus viris de Estsex et de Hereford comitibus, Waltero de Laci, Waltero de Clifford, Hugone de Mortuomari,† Waltero de Bello Campo,§ Willelmo Briwerre,¶ Johanne*

* "Annals of Worcester."

‡ Mortimer.

§ Beauchamp.

† "Annals of Worcester."

¶ Brewer.

Marescallo, Roberto Corbet, Johanne Extraneo,† baronibus, et aliorum nobilium multitudine infinita.* And on the same day, after the dedication, the body of St. Wulstan was placed within its shrine, to become the scene of many miracles and a source of much gain to the priory by reason of the offerings of pilgrims.

In 1222, on the Feast of St. Andrew, there arose a great



COMPARATIVE ELEVATIONS OF NAVE, CHOIR, AND LADY CHAPEL.

storm of wind, rain, and thunder, which threw down the two lesser towers of the cathedral. Professor Willis suggests that these might have flanked the apse on either side, as at Canterbury, and that traces of early foundations recently discovered may have belonged to them.

In 1224 the "Annals of Worcester" record the commencement of the "new work of the front," Bishop William laying the foundation stone. This was undoubtedly the Early English

* Marshall.

† Strange.

work east of the central tower, replacing all the Norman building except the crypt and certain fragmentary remains detailed in the description of the interior. This great change was, says Willis, "carried on without disabling the Norman presbytery and the high altar; so that the services of the church continued in their original place, until the completion of this first portion of the work made it necessary to pull down the Norman presbytery, and erect the hollow soffit work in its room, by which the Early English structure was connected with the tower." He points out that the same plan was adopted at Rochester, and was completed in 1227.

In 1226 William also endowed the priory with a tailor's shop; *reddidit nobis situm sartrini nostri ad occidentem ecclesiæ*, says the chronicle.

Leland ("Itinerary," viii. p. 104) tells us that Godfrey Giffart, Bishop of Worcester, decorated the columns of the eastern part of the Cathedral Church of Worcester with small columns of marble having joints of gilded brass. This is the only record of the progress of the work, and forms the subject of an interesting inquiry by Professor Willis* into the nature and use of the rings still to be seen there. From the analogy of Pershore Church, which was burnt in 1223 and rebuilt by 1239, he concluded that the rings had no structural value, but were merely used to cover the unsightly joints of a method of fastening the lengths of shafting to the column by T-shaped cramps—a process which he describes in detail. On examining the Worcester rings he was able to entirely verify the theory; but also remarks "that it is not impossible that some of the original shafts had been splintered by the settlements of the building, which were very considerable, and that such were replaced by the Bishop when he added the rings.

In 1222, and the two following years, great disputes and litigation before the court of Rome, took place between the Bishop and the Monastery under Prior Symon, who was more than once excommunicated. In 1224 this trouble became so serious that a solemn meeting was held in the chapter-house at which the Archbishop of Canterbury, the Bishop of Bath and Lincoln, with other dignitaries, acted as arbitrators *pro reformanda pace inter dominum Willelmum Wigornie episcopum et conventum ejusdem ecclesiæ*.

* *Arch. Journal*, xx. 105.

In 1225 William Brewer gave to the church a gold chalice of the weight of 4 marks. Edward I. passed through Worcester in 1276 on his way to deal with the Welsh troubles, and in the same year an old feud between William of Beauchamp and the convent was finally set at rest.

In 1281, besides other legacies, Nicolas, Bishop of Ely, left sixty marks for the rebuilding of the tower, towards which Thomas says that the church of Wolverley was also specially impropriated. This seems to show that the tower had either never been rebuilt since its fall in 1175, or that it was again in danger. However this may have been, the fourteenth-century work enclosing the old Norman piers shows that no progress could have been made at the time; and the re-edification would seem to have been carried out when, according to Leland, "Thomas Cobham, Bishop of Worcester, made the "vault of the north aisle in the nave." Cobham held the bishopric from 1317 to 1327, and is buried in the Jesus Chapel, "which confirms Leland's information, as it is probable that "he was there buried as a benefactor in the midst of his own "work" (*Willis*). In his will he left twenty pounds to the fabric.

The leading authority for the dates of the building operations next following is Dr. William Hopkins, a prebendary of the cathedral from 1675 to 1700. He made from the cathedral archives, a series of extracts, which were given to Browne Willis by Mr Thomas Baker of St John's College, Cambridge, and are here quoted in full.

Some memorials relating to the Cathedral Church of Worc :—

The length at present 394 feet, 131 yards $\frac{1}{3}$, built by Oswald and afterwards taken down and repaired as far as the first cross Aisle by Wulstan.

The Quire antiently extended westwards to y^e 2^d: Pillar below the Bellfrey.

Wulstan de Braunston, Prior, built the Great Hall, commonly called Gesten Hall, 1320.

The Refectory and Cloyster built 1372. John Lyndsey, Sacrist, the Tower or Belfrey, 1374.

The Stone Vault over the Quire under y^e Belfrey and over St Thomas's Altar, 1376.

The Vault over y^e nave of y^e church, y^e Library, Treasury, and Dormitory, W^m Cellerer, 1377.

The Water-gate, W^m Poer, Cellerer, 1378. The Infirmary and

Stalls in y^e Quire, W^m Cellerer, 1379. The West Window, 1380. John Lyndsey, Sacrist, the north Porch of the church, 1386.

Most of these great buildings were in the time of Henry Wakefield, Bp: of Worc: and Treasurer of England, who was made Bp: an: 1375, and dy'd an: 1394. Probably the Prior and Convent were but surveyors under the Bp.

The Base of the leaden Steeple was octangular, the walls 10 foot thick and 60 foot high. The spire of lead was 150 high, and levell with the top of S^t Andrews Steeple w^{ch} is 77 yards high.

Of the Leaden Spire or Old Belfrey.

Before the building of the Tower it was the Belfrey, The figure of the Base 8 sided. The height of y^e Stone work was 60 foot, viz: equall to the battlement of the church. The Diameter of the Base is 61 foot, and y^e thickest of y^e wall 10 foot.

On the Base stood a leaden Spire 50 yards high, and the Cock levell to that of S^t Andrews, but S^t Andrews standing on the lower ground, is somewhat higher. The leaden Spire was in height from y^e ground 70 yards, and S^t Andrews 77.

The Timber was not sawed, all of Irish Oake, wrought with the Axe only. The Bells but 5, but probably equall to those of York, of w^{ch} y^e biggest was 6600 weight.

The Dormitory was 120 foot long and 60 wide, supported by 5 large Stone Pillars. It was on the west side y^e Cloyster, at first an open Roome, but after y^e Monks had y^r cells divided.

The Lavatory in the Cloyster was supply'd from a Spring in Hinwick, and the water conveyed in Pipes over y^e Bridge, in consideration whereof the Prior and Convent consented to y^r bearing y^r Mace in y^e Sanctuary and S^t John's.

M^r Tomkins says, there was a Prior and 100 monks; sed quare.

Prior, Subprior, Sacrist, Tumbarius, M^r Capellæ, Hospitalarius, Cellerarius, Camerarius, Pittensarius, Coquinarius, Infirmarius, Eleemosynarius.

The Dean hath the Prior's House, First Prebendary, y^e Sacrists, 2^d: the Tumbary, 3: the Sub priors, 4th: Hospitalarius, 5th: Infirmarius, 6th: Pittensarius, and p^t of y^e Cellerer, 7th: Coquinarius, 8th - 9th M^r Capellæ, 10th: Eleemosynary and part of the Priors.

The Spital for lodging Pilgrims was 50 foot long x 20 wide.

It is uncertain when Bp: Giffard did adorn y^e Quire with Marble Pillars. If near y^e beginning, it might be 100 years before Bp: Wakefield, who was consecrated an: 1375: If in y^e end of his life it might be scarce 80 years. Bp: Giffard dy'd Jan. 26, 130½, and was consecrated an: 1268, about September: The fire an: 1113 destroyd only the rooffe of y^e Church, so that the low Saxon Monuments might escape.

Leland, in the "Itinerary," says: "Henry Wakefield, Bishop

“of Worcester, augmented the western part of the cathedral
 “church of Worcester by two vaults or arches. He also built



TRANSVERSE SECTION BEFORE RESTORATION. (From Britton.)

“the north porch of the cathedral.” Willis, commenting on this, points out that it is in agreement with the Hopkins’

MS. already quoted, inasmuch as Wakefield held the see from 1375 to 1394; and also that the "older historians of the cathedral" were probably right in attributing to Wakefield the vaulting of the two western severies of the nave, as the work referred to by Leland.

"The date 1374 for the tower is probably its completion, "and the date 1376 for the stone vault over the quire under "the belfry and over St. Thomas's altar (which probably "stood at the end of the quire), and 1377 for the vault over "the nave, mark the covering-in and therefore completion of "the crossing space and nave. The transept vault appears "later" (*Willis*).

The main fabric of the building had now practically reached its final form, with the exception of certain internal re-arrangements more or less due to the re-modelling of the services at the Reformation.

Among these it may be noted that in 1538 the shrines of SS. Oswald and Wulstan were removed, and the relics buried near the High Altar; while the altars of the subsidiary chapels were abolished by Dean Barlow in 1550. The priory itself was dissolved in 1540.

After this, there is little more to chronicle until we come to the period of the last devastation at the time of the great Rebellion and the successive restorations which have by now almost obliterated the traces of it.

The first year of the struggle saw also the first sufferings in the royal cause of the "Faithful City" and of its cathedral. "On the Sunday (Sept. 25th, 1642) the soldiers (of the Parliament's Army under the Earl of Essex) visited the "Cathedral; where, after every sort of vulgar abuse and "wanton destruction that could be effected on its altar, which "they pulled down, and its vestments and furniture, which "they destroyed; the vault beneath it was explored, and "a considerable treasure of stores and provision was discovered in it, supposed to have been sent thither from the "collegians of Oxford, as a depot for the use of the Royalists."*

In 1646 occurred the siege of Worcester. The city was first summoned on the 26th March of that year, and finally surrendered on the 23rd July, after a protracted, if not heroic

* Green, "Hist. and Antiq. of the City of Worcester," 1796, vol. i. p. 271.

defence in which the Cathedral played some little part. For instance, in the Townshend MS. quoted by Nash,* we find, on the 15th July, "A little piece of brass cannon "slinged up to the top of the college with its carriage, which "will gall the besiegers." And on the day of surrender, "This day many gentlemen went to six o'clock prayers to "the college, to take their last farewell of the Church of "England service, the organs having been taken down the "20th." Although fines and penalties were rigorously imposed on the city on this occasion, there is no record of riot or pillage; in fact, the diarist of the siege favourably compares the behaviour of the parliament men with that of the garrison, who, says he, "rob and plunder without discipline or punishment: whereas the parliament soldiers behave quietly, "receive their contribution, and are content: having among "them good discipline."

This volume is not the place for any detailed account of the famous battle of Worcester, which, for the time, seemed so completely to put an end to the hopes of the Royalists. Charles, with the remnant of the Scottish army, had occupied the city since the 22nd of August 1651; and had been joined by a few of the gentry of the county. The actual operations of the battle began with the crossing to the western bank of the river by Fleetwood and a large body of troops on the evening of the 2nd September. On the morning of the 3rd, Fleetwood began his advance on the suburb of St. John's, conveying his men across the Teme by means of a bridge of boats. Cromwell also threw large reinforcements across the Severn; and the fighting began by the gradual retreat of the Scots from their positions. Charles, who with his officers had been watching these earlier movements from the tower of the cathedral, now judged the moment favourable for a counter-attack on the parliamentary positions facing Fort Royal on the south-east of the city. At first he met with some success; but Cromwell, returning to the eastern bank, soon gathered men enough to overwhelm the small force of Scots, already threatened in flank by the advance of Fleetwood towards the town bridge. Every inch of ground was contested with the most desperate valour, but in vain; and after "as stiff a

* "History of Worcestershire," app. p. xcvi. etc.

contest, for four or five hours, as ever I have seen,"* the Sudbury Gate and Severn Bridge were both carried, the streets were cleared, and the army almost annihilated, Charles himself escaping by a few seconds only through a house still to be seen in the Corn Market, which was blocked against his pursuers by an overturned load of hay.

Over 6000 prisoners were taken and "penned up in the cathedral" where the Duke of Hamilton, who died on the fourth day after, is said to have been buried.

The moderation shown by the victors after the siege of Worcester was not now repeated. Green says :† "The parliament army, now masters of the city, gave way to the most atrocious acts of outrage that the meanness of rapacity could stimulate in the dark mind of a sanguinary Puritan; and although ostensible authority for a general pillage was not absolutely given by Cromwell, it is as certain that not the least restraint was put upon the brutal violence of his ruffian troops, who fell to ravaging and plundering without mercy, few or none of the devoted citizens escaping their cruelty."

An estimate of the cost of the war to the city, made in 1666, amounted to £187,885 exclusive of the cost of fortifications and maintenance of garrisons.

Service was resumed at the Restoration in 1660—morning prayer being first said on the 31st August of that year, and the choir service first said and sung on the 13th April 1661.

Between the years 1702 and 1712 some extensive repairs were undertaken: among which may be mentioned the paving of the choir, the glazing of many of the windows, and the erection of the first prebendal house. In addition to these details, "the outward walls were cased, the four pinnacles at the corners of the tower were rebuilt. The stone wall connecting the two northern high piers of the eastern transept, opposite to and corresponding in position with, Prince Arthur's chantry, was built in order to support these piers, which were dangerously inclining inwards and towards each other, under the pressure of the pier arches. This wall was ornamented with gigantic quatrefoils."‡ At the same time the south-eastern transepts and the first pier from the tower on the north side of the choir

* Cromwell's letter to Speaker Lenthall, 3rd Sept. 1651.

† "Hist. of Worcester," p. 284.

‡ *Vide Willis and Green.*



THE CATHEDRAL IN 1798.

(From a Water-Colour by J. Powell, in the Victoria and Albert Museum.

were strengthened and repaired. The cost of these alterations amounted to £7000.

At this time the spires on the angles of the presbytery, transepts, and nave must have been built, though no record thereof has been preserved. They do not appear in the print from Dugdale's "*Monasticon*" (1672), although they are all shown in the engraving by Harris after J. Dougharty, published by Browne Willis in 1727. It may be here pointed out that the southern spire at the west end is missing in Paul Sandby's aquatint, 1778, although it is complete in the water-colour by J. Powell, painted in 1798. But this must have been due to some temporary repair.

The next great work of restoration was that carried out by Wilkinson, the architect of St. Andrew's spire, in the years 1748-56, under Deans Martin and Waugh. In the course of this, the north end of the nave transept was rebuilt, the stone pulpit removed from the nave to the choir, and the latter re-paved with blue and white stone. The old right-of-way through the cathedral was replaced by a more proper and convenient passage round the west end; and many gravestones were removed from the floors of the side aisles of the choir, and from the nave, which were re-paved with white stone. The Jesus Chapel was opened to the nave and the font therein erected. A detailed account of these alterations is given by Green.

The great flying buttresses at the east end were erected between 1736 and 1789.* The great west window was rebuilt in 1789, and that of the east end in 1792. In 1812 a new altar-screen and choir-screen were built, and the tall pinnacles taken down after 1832.

In 1857 began the great restoration of the cathedral under the auspices of Mr. Perkins, the architect to the dean and chapter, whose work was continued and amplified by Sir Gilbert Scott, who was employed after 1864.

The results of this restoration, probably the most complete and far-reaching undergone by any British cathedral, must necessarily be described *seriatim* in portions of this work which follow; and it is not, therefore, necessary to enter into any detailed consideration of them in this place. It may be said shortly that the work executed includes the exterior and

* Willis.

interior of the tower, the pavements throughout the building ; the decoration of the choir and Lady Chapel ; all the windows, and almost the whole of the furniture and fittings, including a new reredos, choir-screen, organ, and pulpit. The restored cathedral was re-opened, with a magnificent choral service on the 8th April 1874. Since that date many additions have been made, splendid evidences of the survival of the old local patriotism ; for almost everything is due to the munificence of local donors. It is estimated that the last restoration has cost considerably more than £100,000 ; and, besides gifts in kind, a considerable portion of this sum was given by the late Earl of Dudley. The donors of the various gifts will be referred to in the description of the latter as they are dealt with from time to time in the succeeding chapters.

CHAPTER II

THE EXTERIOR

THE Cathedral Church of Worcester, although it will have been seen to include work of almost every period, from the times of St. Wulstan to the present day, has little of rugged picturesqueness in its exterior appearance. Of all the ancient cathedrals of England, it is perhaps the most consistent in its general lines; and as far as beauty or interest of detail is concerned, it must be confessed to be one of the plainest. Yet it has a severe and striking dignity of its own. The beautiful proportions of the great tower harmonise so well with the general plan and mass of the rest of the fabric that, although it has no pride of place like Durham or Lincoln, it still dominates the whole city and vicinity in a great and unmistakable manner. The flat meadow-land of the Severn valley in this part of the county, unbroken westward up to the very foot of the Malvern hills, gives the cathedral on this side the importance of the chief feature in many miles of landscape. And as one approaches from the eastward, over the slight eminences on which the battle of Worcester was chiefly fought, a glimpse of the tower is the earliest evidence of the existence of the city. Moreover, Worcester itself has few towers or other buildings of any height; and the slender and beautiful spire of St. Andrew's, and the not ill-proportioned tower of All Saints' churches serve well to emphasise the solid but gracious lines of that of the mother church.

In the neighbourhood of the cathedral the ground rises rapidly from the east bank of the river; and the small intervening space being free from other buildings, a perfect view of the west end can be obtained from the meadows on the western bank. Good general views of the cathedral are also to be had from the city bridge, from the high ground to the eastward and the meadows to the south; and more closely



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THE EXTERIOR, FROM THE NORTH-WEST

from any part of the precincts to the north : the whole front on this side being also unhampered by other edifices.

It is from this latter direction that the visitor will obtain his first impression of the building as a whole ; and he will be by no means disappointed thereat. The best plan to follow, as he emerges from High Street, will be to turn to the right, and at once reach the west end, which is separated from the river only by a strip of ground, once the playground of the College School, but now laid out as a public garden. This is upheld by a massive and ancient wall of some height rising from the principal towing-path of the river.

The **West Front** of Worcester does not compare with those of Peterborough, Lincoln, or Lichfield. It contains one large modern window of eight lights supporting a wheel of Early Decorated character, which replaced an earlier incongruous restoration, and was executed at the expense of the late Canon Fortescue during the restoration of 1857-73. Above are three rectangular lancet windows, and a cross, the whole being flanked by two buttresses, two stages of which have shallow crocketed canopies rising from grotesques ; these are surmounted by octagonal crocketed pinnacles with empty niches. The views on pp. 9 and 19 show the pre-restoration forms of these pinnacles and of the west end generally. In the latter, one of the pinnacles is still incomplete.

On either side, the walls of the aisles of the nave are pierced by a four-light window surmounted by rather mean-looking two-light round-arched windows. Beneath that on the north will be noticed the remains of a round-headed Norman doorway. Each of the aisle walls is bounded by a square turret with three small lights, and octagonal turrets with modern transition intersecting arches. On the south side is an entrance to the cloisters, surmounted by a plain unglazed window of three lights.

The **Western Doorway** is a modern restoration (1857-73), carried out at the expense of the late Sir Edmund Lechmere, Bart. It occupies the place and, to the extent of the jambs and portions of the lower masonry, utilises the material of the old Norman doorway which formerly existed here. But it is now transformed into a specimen of very modern Gothic, being surmounted by an uninteresting gable, the tympanum of which contains carvings of the Madonna and Child, with

angels worshipping, and Christ in glory, with angels. A cheap effect is produced by the use of two courses of alternately light and dark-coloured stone, an authority for which is certainly to be found in the chapter-house; but the result in the pseudo-Gothic doorway is very distressing. The modern doors are of oak covered with ornamental ironwork.

Turning again northwards, we have two heavily buttressed



THE EXTERIOR, FROM THE NORTH-EAST, BEFORE RESTORATION.
(From Wild.)

bays of the north aisle, each pierced with lately inserted windows, this portion projecting about a foot from the rest of the boundary wall; then two more bays with windows of no interest, surmounted each by a small lancet.

The **North Porch** was built by Bishop Henry Wakefield (1375-94). It is 24 ft. in length, by 8 ft. in breadth, and consists of two bays of groined vaulting, above which are a set of rooms occupied by the cathedral porter; access to



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THE EXTERIOR, FROM THE NORTH.

these was formerly obtained from an inside door, now walled up, on the west side, the place of which is now taken by an exterior turret and staircase on the same side. The north front of the porch, the whole of which has been restored (1857-73), is decorated with sculptured figures of Christ and the twelve Apostles in canopied niches. Above is a row of small figures of saints, a course of quatrefoil ornament and Perpendicular battlements. Within, a stone bench runs along either wall; on the left is the matrix of an unknown brass; and above the entrance to the nave, a triangular window. The whole effect is good, as the proportions are well kept, and the ornament a suitable relief to the plainness of the exterior. The porch may well be compared with that of Gloucester.

Between the north porch and the Jesus Chapel, which externally is of little interest, are two bays, each with a window, then one more to the north transept of the nave.

The west wall of the north transept is pierced by two Perpendicular windows on the clerestory level, with flat ogee heads and within a frame of mouldings. The east wall has its northern window of two tiers instead of one, as are the others. Each side is crowned by battlements with quatrefoils and pointed arches in couples alternately. The north window is of ordinary character, in two tiers, and the gable—as, indeed, are all similar constructions at Worcester—is surmounted by a cross and pinnacles. East of the transept formerly stood a small chapel, of which only the buried foundations of the apse and crypt now remain.

Four bays, with a heavy flying buttress in the centre, occupy the space between this transept and that of the choir, which has two northern windows, each of three lights in two tiers, octagonal pinnacles and a cross; east and west are small windows on the triforium level only. The three remaining bays on the north side of the cathedral have each windows of three lights below a course of billets. The wall from the Lady Chapel to the north-east corner of the tower is finished by a course of trefoil arcading on consoles.

The east end is very plain in detail. Its principal feature is the great Early English window of ten lights in two tiers inserted by Perkins before 1857; there are also two buttresses, heavy cusped pinnacles, and a cross.

At this point it becomes no longer possible for a visitor to

follow the exterior of the cathedral. It is, however, generally similar to the north side, and a description in detail would be a mere repetition. It is only necessary, therefore, to point out a break in the uniformity of the plan caused by the Chapel of St. John, which projects for the width of the two western bays of the choir. The whole of the monastic buildings of Worcester are on the south side; and they are specially dealt with in Chapter IV.

The **Tower** rises to the height of 196 feet from the centre of the crossing. It dates from 1374, but was thoroughly restored in the last restoration. It is of two stages. The first has two lancets on each side, within an arcade of seven bays. Each of the upper stages has two louvred windows surmounted by crocketed canopies, and ornamented by three large sculptured figures in niches, of the whole twelve of which, six are modern. The whole is crowned by an open rail or parapet with six spirelets on either side and a crocketed pinnacle at each corner. A reference to the illustrations to this chapter will show the changes which have taken place in the tower and west end of the cathedral since the beginning of the century; and it must be admitted that they evidence a marked improvement on the whole. Professor Willis sums up the general result of the restoration of the exterior in a passage so just that we may perhaps be allowed to quote it as a fitting termination to this section. "In criticising these repairs and restorations, it is necessary to recollect that the crumbling material of the cathedral had decayed to such an extent on the exterior as to destroy the whole of the decorative features. . . . The outside of the cathedral had been also overloaded and disfigured by additional buttresses to prop up its falling walls. Most of these have been removed or repaired, and the walls themselves thoroughly and skilfully restored to soundness by renewing the whole of the exterior ashlar, and pointing the interior, resetting it where required. This process has necessarily destroyed all appearance of antiquity in the exterior of the choir and Lady Chapel, but it must be remembered that all the decorative features of the original had vanished long since and given place to the mean and uninteresting botchings of the sixteenth and seventeenth centuries, and that we have now a reproduction of its original aspect, as far as that can be determined."



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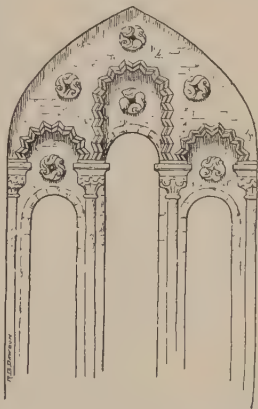
THE NAVE, LOOKING EAST.

CHAPTER III

THE INTERIOR

MUCH of what has been already said of the general aspect of the exterior views of the cathedral of Worcester applies to the interior taken as a whole. If it has not the dignity of some of the greater churches, there are few in which so fine a vista, unbroken from end to end, can be obtained. The proportions are perfect; and from the west end the eye travels easily along the eastward lines of the nave, to be pleasantly relieved by a change not too abrupt in those of the choir; and so to the not undignified east window which completes the view. Worcester is happily free from such eccentricities as the inverted arches of its sister church, Wells; and the absence of the closed choir-screen to be found in so many of the cathedrals of England is hardly a matter to be regretted.

The **Nave** consists of nine bays, of which the two westernmost are of widely different character and date from the remaining seven. Its breadth, including the aisles, is 78 ft., its length 170 ft., and its height 68 ft.; which dimensions may be compared with those of Salisbury, 82 ft., 229 ft. 6 in., and 81 ft.; and of Wells, 82 ft., 161 ft., and 67 ft. respectively. The two western severies are of great interest. The pier arches are pointed, but rise from Late Norman capitals; the triforium stages have each two three-light round-headed windows, of which the centre one is con-



DETAIL OF TRIFORIUM IN WESTERN BAYS OF NAVE.

(Drawn by R. B. Dawson.)

siderably the highest, surmounted with zigzag ornament and decorated with characteristic lozenges, the whole enclosed within a pointed moulding. The clerestory has, in each bay, a central round-headed light, with Norman ornament above it, flanked by blank pointed windows, considerably smaller. The pier shafts present a curious and rare feature. The Normans generally ran one engaged shaft from the ground to the spring of the vault. Afterwards these were sub-divided generally into three, to correspond with the transverse and diagonal ribs of the vault. But here we find a sub-division into five, with the transverse, two diagonal and two wall-ribs. It is one of the earliest examples of the sub-divided vaulting shaft. Willis assigns this work to the last quarter of the twelfth century. But Mr. Edward S. Prior* points out, with much justice, that there are excellent reasons for dating it earlier. He says: "The building is assigned to John de Pageham, 1151-1158, but on no particular evidence. The certain dates are 1113 for a great conflagration, and 1175 for the fall of the *new* tower. Now in the transepts, overlying the Romanesque of St. Wulstan's Church, is to be seen work that might be part of a central tower lately built in 1175. But Willis, . . . neglecting the epithet *nova*, calls the above fall that of the Norman central tower. Then he takes the transept and nave work as built after this fall, on the ground that Ely and Canterbury show the earliest style in England, while the Gothic of Worcester is not behind theirs of 1175. But now, since Wells, Llanthony, and Christ Church, Dublin, have been also brought to this date, and to their Gothic style Worcester is the prelude, we may accept the natural sense of *nova*, and, since the west bays were evidently earlier than this new work, take their date as c. 1160." This work is carried out, as are other portions remaining of the old Norman edifice, in stone of white and green; but in this case the colour is "distributed with respect to the architectural members," and not, as elsewhere, in alternate stripes. The vaulting of these two bays was carried out by Bishop Henry Wakefield (1375-94), who was buried in the centre of the nave, immediately below this part of his work. Two great Norman shafts mark the limits of this early work; and at their heads will be noticed two very fine grotesque consoles.

* "A History of Gothic Art in England," p. 91. 1900.



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THE NAVE—THREE WESTERN BAYS.

The great historical importance of this portion of the cathedral is also well shown by Mr. Prior.* He says:

"From Worcester west bays to Lincoln quire was a space of thirty-five years. In the former, Gothic art is to be seen blocked out; in the latter, finished and polished. Worcester had: First, complete subordination of wall structure to the vault, with a use therein of the pointed arch; secondly, the emphasis of this subordination by a lightening and refinement of the structural detail. Its monoliths and the distinctions of coloured material foreshadow the uses of Purbeck; its triforium is a study for the doubled arcadings, which played so large a part in the thirteenth century style; and, finally, it has carvings and mould-sections, rough indeed, but still showing the path of Gothic sculpture. At Lincoln, all are carried to extreme refinement, and the scheme is consistent throughout. The round abacus crowns every pillar, and every arch is now pointed, in window, door-head, and wall arcade, as in the constructional service of vault and arching."

A further difference of styles is displayed by the remaining seven bays of the nave, although the variations are not obtrusive enough to spoil the general effect of uniformity. On either side the pier arches are loftier than those of the two western bays, although the base moulding of the clerestory, which rests on the crown of the triforium arches, is at the same level throughout. On the north side, the whole of the walls of the five eastern bays, and the pier arches of the next two towards the west belong to the Decorated period, and may be dated between 1317 and 1327. The remainder of the two latter bays and the whole of the seven eastern bays of the south side are very early Perpendicular. Willis considers that this work was probably begun in the middle of the fourteenth century, and completed by the date of the vaulting of the nave, 1377, which would establish it as one of the earliest specimens of Perpendicular work in the country. The triforium arcade consists of two pointed arches, each sub-divided again into two; and the clerestory has a large central light, with a smaller light on either side in each bay. On the north side these are the ordinary pointed arches of the Decorated period; on the south the lateral arches are straight sided, and the central arch only has a small curve on joining the vertical piers.

* "Gothic Art in England," p. 121.

Similar arches, but a century earlier in date, occur in the north transepts of Hereford and of Rochester Cathedrals.



TWO BAYS OF THE NAVE.

"The piers on both sides are unusually bulky, their plan a square, set diagonally, with a triple group of attached shafts at

each angle, and two intermediate single ones on each side. The front triple group rises without interruption from the common base to the clerestory string mold, which forms the abacus for its vault shafts. The back triple group is assigned to the vault ribs of the side aisles. The remaining shafts support the rich moldings of the pier arch. These characters are common to north and south.

"On the north side a rich band of capitals rests on the pier shafts, and sustains the moldings of the arch, which are disposed in groups to correspond with the shafts below, but are placed so as to overhang them, and with the richest effect.

"On the south side the pier shafts are smaller in proportion. The abacus only is continuous round the pier, for each shaft has a separate capital and neck-mold, the foliage not passing continuously from one to the other; and the moldings are disposed so as to represent distinct ribs, each of the same diameter as the shaft below, so as to appear as if it were that shaft continued through the capital upwards, and ornamented by the addition of a projecting fillet" (*Willis*).

The date of the completion of the vaulting, 1377, has already been noticed; but a detail of its construction calls for special notice. The wall of the north side, being carried up to the



DETAIL OF VAULTING ON NORTH
SIDE OF NAVE.

roof, mainly in the Decorated style, was provided with a springing-block to carry the usual five ribs only—viz. the transverse rib, with a wall rib and a diagonal rib on either side of it. But, instead of following this arrangement, the builder of the south side designed his vaulting with an intermediate rib between the wall and the diagonal ribs, making seven in all. In order to carry out this plan on the north side, the intermediate rib was inserted between the other two, but divided between them,

near the base, on a kind of small arch, instead of being carried right down to the abacus. Similar cases occur in the choir at Chester, and the cloister at Gloucester Cathedrals.

The tympanum spaces in the triforium on both sides are filled with sculptured representations of personages of the



THE NAVE LOOKING EAST, BEFORE RESTORATION.
(From Wild.)

Old Testament. Those on the north side are restorations; on the south, new figures by Bolton, representing a series from Adam to Isaiah. These latter rest on a small bracket, not present in the similar spaces on the north.

The **North Aisle** of the nave is in the Decorated style, it having been completed, as already said, by Bishop Cobham (1317-27). It presents few characteristics of importance. On either side of the most western window in the north wall is a panel of delicate tracery mouldings; but the windows generally are restorations in place of late Perpendicular insertions. On the sill of the second window to the north of the north porch are the Royal Arms. It is recorded "that the King's Arms, in stone, were set up at the west "door of ye quire, 1660-61" (Eaton). At the third bay from the north porch is situated the **Jesus Chapel**, one of the few remaining. This chapel, dedicated to the Holy Name, was formerly enclosed by a screen. It was opened to the nave in 1750, and the font placed therein, but in 1899 has been again enclosed by a stone screen of Perpendicular style, with canopied niches at present (1900) empty, surmounted by a course of interlacing vines after the manner of the rood-screens of the West of England; while above is a carved rood with figures on either side of the Blessed Virgin, St. John the beloved, an eagle, and the monogram I.H.S. In compartments on the front appear the Pelican in its Piety, the letter M crowned (for the Blessed Virgin Mary), and various coats of arms. The interior has been denuded of the monuments which formerly existed therein, and contains only an altar of wood, above which is an elaborately-carved retable of five *volets*, with an almost life-size representation of the Madonna and Holy Child, the side wings being filled with compartments representing scenes in the life of our Saviour. The whole work is by Martin of Cheltenham, and forms part of a restoration which is the gift of the Hon. Percy Alsop, the intention being to restore the chapel, as far as possible, to its ancient dignity and use. The former chapel was defaced and the altar destroyed by Bishop Barlow in 1550. The window once contained, says Abingdon,* *Argent, a Lyon Rampant Gules, within a Border Sable besantee*, the arms borne by Richard, Earl of Cornwall,

* Abingdon, "Survey," p. 22.

and Edmund his son (d. 1300). Above the chapel was a lodging with a fireplace, and "in the wall of the north aisle "an oven which was probably used for baking the altar "bread." *

The **North Transept** of the nave is a mixture of Norman and Perpendicular work, the whole of the lower portions belonging to the former style, the vault shafts at the angles being Transition Norman of the same date as the work at the west end of the nave. The north transept consists of two bays. On the west side is a Norman string course at the level of the lower window-sill; and on either side is a course of Perpendicular quatrefoil ornament. The side windows are Perpendicular; in the north wall a restoration in 1862, "of the Salisbury cloister type," which took the place of an ugly window in the Perpendicular style, placed there when the gable was rebuilt in 1748; there is an illustration of it in Britton's "Worcester Cathedral." Professor Willis points out that the restoration is not very happy. The Perpendicular repairs of the fourteenth century were necessary and reasonable; and doubtless this window was in that style. But "the gratuitous modern addition of "an Early English window at one end, and an Early Decorated "window at the other, was surely unnecessary and inconsistent "with the history of the fabric." The walls show traces of different building operations, especially the uncoursed rubble work of the earliest Norman edifice, the ashlar courses of the Transition Norman, and the facing of Perpendicular. The choice of stone gives a good effect, the mixture of white oolite (from Bredon Hill) and green stone (from Higley on the Severn) being somewhat Italian in spirit. Four regular courses of alternating colour will be noted in the masonry of the circular stair-turret in the north-west corner of the transept, "which is remarkable for its projection into the church," and forms the principal means of access to the tower. On the east side is a restored Norman archway completely blocked up, which formerly led to a chapel similarly placed to that on the south side of the choir, and described below, except that its eastern termination appears to have been semi-circular. The foundations of its crypt wall and apse still exist, but are buried. The archway lead-

* W. A. Luning. "Jesus Chapels,"

ing to the north aisle of the choir has remains of old fresco ornamentation consisting of diaper patterns, etc. Above this arch is a clock-dial which cannot be said to be ornamental.

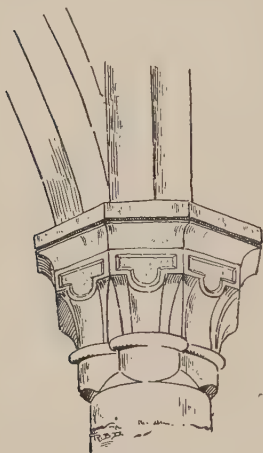
The **South Transept** of the nave is generally similar to its pendant; but the west window has three tiers of curious square-headed tracery of the Perpendicular period. This wall also shows remains of two trefoil-shaped arches of the Late Norman triforium. The stair-turret in the south-west corner is like that already described. On the eastern wall, it contains at the triforium level, two seven-panelled arrangements of tracery mouldings. The arch leading to the south aisle of the choir has slight traces of old colour, and to the south of this is a very fine Norman arch which forms the western termination of the Chapel of St. John. It is partially closed by a screen of plain Perpendicular tracery, with one course of quatrefoil ornament, a portion of that which formerly stood behind the altar. Immediately below it is the entrance to

the crypt. This transept contains the great nave organ described in detail below. Both transepts are without aisles, and are narrow in proportion to their height.

Turning westwards from the south transept into the **South Aisle of the Nave**, the principal doorway leading into the cloisters is seen. By this the clergy always enter the cathedral for service. Near to it is the office of the *Custos*, and a verger is always on duty for the purpose of giving information to visitors.

To the extent of six bays the south aisle abuts on the cloisters. The fourteenth-century windows, consequently, are small and high up. The lower portion of the south wall is so far Norman, and doubt-

less formed part of the first Norman nave. An interesting proof of this is furnished by the five Norman recesses which face the present pier arches. "These recesses are 9 ft. 3 in.



LATE NORMAN CAPITAL, SOUTH AISLE OF NAVE.

"wide, and 2 ft. 6 in. deep. Their jambs are 8 ft. high, and they are each surmounted by a plain, square-edged, semi-circular arch, formed of excellent masonry in red sandstone. Two of these at the east end are filled up with monumental arches of the period of the present south architecture of the nave. This is enough to show that the semi-circular arches existed previously, and could not be a subsequent addition. . . . As this is the wall next the cloister, the arches could not have been intended for windows. They were probably meant to receive the monumental arches of distinguished persons, in the same way as at Hereford, etc." (*Willis*).

At the seventh bay from the east is a Perpendicular doorway leading to the west walk of the cloisters. The remaining two bays of the south aisle are of the Transition Norman, of the whole western portion of the nave. The westernmost bay of this aisle, the date of which is about 1160, exhibits a very early instance of the development of Gothic construction, the vault being supported not only by the usual diagonal and transverse ribs, but showing also a wall-rib (which is often omitted in English vaulting) brought down to the ground. At the western end of this aisle stands the elaborate modern font presented by Francis J. A. Wood, Esq.

The nave **Pulpit** stands against the second pier from the crossing. It was made by Forsyth, from designs by Sir Gilbert Scott. It is a most elaborate piece of work, quite out of harmony with all its surroundings, being Italian in style, made of various highly-coloured marbles and alabaster, with a brass handrail. The base is of grey marble and seven pillars of green marble support the pulpit, which is decorated with sculptured scenes of famous preachings—viz. "St. John the Baptist in the Wilderness," "The Sermon on the Mount," "St. Peter on the Day of Pentecost," and "St. Paul on Mars Hill." In the niches are figures of St. Stephen and the Four Doctors of the Church, Saints Gregory the Great, Jerome, Ambrose, and Augustine. The spandrels of the arches contain figures of praying angels.

The pavement of the crossing was raised to its present height of one step above the nave in 1748. The choir is approached by seven steps.

Monuments in the Nave and Transepts.—At the

west end of the north aisle is a brass to the memory of Major-General Fitzwilliam Hunter, formerly of the 47th and 36th Regiments, who commanded the Worcestershire Regimental District for five years. It was erected by his brother officers 15th January 1887. On the right will be noticed, on a private monument, the curious figure of Death in a shroud. Under the first window to the west is a memorial by Westmacott to those officers, non-commissioned officers, and men of the 29th (Worcestershire) Regiment who fell in "the three glorious victories on the banks of the Sutlej in December 1845 and February 1846." All the names are inscribed on a tablet, at one side of which stands the nearly life-sized figure of an officer with the regimental colour. The base is inscribed "Not unto us, O Lord, but to Thy Name be the glory," and "Pristinæ virtutis memor."

Beneath the next window is the kneeling figure of Abigail, wife of Bishop Godfrey Goldisburge of Gloucester (d. 1613). The third window is half-blocked up by the recessed monument to John Moore, Ann his wife, and their four children (1613), whose kneeling figures, in Jacobean costume, are placed in couples beneath a canopy surmounted with urns.

Under the next window, to the west of the Jesus Chapel, is the curious marble tomb (a recumbent figure in robes, on whose chest is a heavy stone construction) of Bishop Bullingham, who died in 1576. He was a native of Worcester, and the first post-Reformation bishop buried in the cathedral. A slab beneath it bears the following incised inscription in letters of quite unusual beauty :

NICOLAVS. EPVS. WIGORN.

Here borne here Bishop buried here
A Bullingham by name and stocke
A man twise married in Godes feare
Chief Pastor late of Lincoln flocke
Whom Oxford trayned up in yowthe
Whom Cambridge Doctor did create
A paynful Preacher of the Truthe
He chayngd this Lief for happie State
18 Aprilis 1576

This monument has only recently been removed from its original position in the Jesus Chapel.



Photochrom Co. Ltd., Photo.]

THE NAVE, LOOKING WEST.

In the north transept is a monument to Bishop Fleetwood (1683), lately removed from the Jesus Chapel; another by L. F. Roubiliac, in memory of Bishop Hough, President of Magdalen College, Oxford (d. 1743), whose full-length effigy reclines on a sarcophagus. Below is a symbolical figure of Religion, a relief representing Hough pleading before James II. for the rights of his college, and a medallion of his wife. Here, also, are monuments to Sir Thomas Street, judge, and M.P. for Worcester in the reign of James II., Bishop Stillingfleet, Prebendary Stillingfleet, and the St. John family.

In the centre south transept of the nave is a monument sculptured in white marble to the memory of Bishop Philpott (1861-1890), who died 10th January 1892. He is represented, life-sized, robed, and seated in a chair on an alabaster pedestal. In the south aisle of the nave, within one of the canopied recesses, is the effigy of an unknown ecclesiastic, attributed in Abingdon's "Survey" to a friar named Baskerville. Of this very interesting figure Bloxam says*: "The person commemorated is neither represented in the garb of a Dominican nor of a Franciscan. I imagine it to be the effigy of one of the priors of Worcester who is represented as vested for the eucharistic office. The head, which is tonsured and bare, reposes on two oblong cushions placed one upon the other and tasseled. He is vested in the alb and chasuble; on the latter appears the orfrey or *superhumerales*, having some resemblance to the archiepiscopal pall. About the neck is the amice, the collar of which is enriched with quatrefoiled ornaments, and over the left arm is the maniple; the hands are broken off. The fringed extremities of the stole are seen ornamented with four-petalled flowers. The feet rest against a lion. This effigy I consider to be either of a period late in the fourteenth or early in the fifteenth century."

In the next recess is the effigy of Bishop Henry Parry (1616) in his robes; and near by is a mural tablet to the memory of R. Inglethorpe, Esq., who founded some almshouses in the city. It bears the following inscription:—

* *Archæological Journal*, xx. p. 344.

Here lies his frailty
 His faire soules above,
 Who sorted all his actions
 To that end.
 This Cities glory every good-mans friend
 In life in deat. The poores perpetual Frend.
 As hospitable as thy speake of Jove
 His zeal but how dare we commend
 Beyond all pens his praise
 Best appeare
 Onely to write tis Inglethrop
 Lies here.

Proceeding, we find an unidentified altar tomb in the Perpendicular style, from which the inscription has been completely erased. The next monument of importance is to "Thomas Litleton de Frankly," died 23rd August 1481. It is an altar tomb with four shields of arms in couples and Perpendicular ornament, and was formerly surmounted by a brass effigy in his judicial robes, which was stolen during the Civil War. This Sir Thomas Lyttleton was the celebrated judge and legal commentator, and the ancestor of the Lyttletons of Hagley. Near by is a tablet recording the deaths of Sir Thomas Lyttleton of Frankley (1650) and Dame Catherine his wife (1666). Abingdon (p. 65) mentions a gravestone which formerly existed below this tablet whereon these words were appointed to be inscribed:—

No man slight
 His mortalitie
 A° 1649.

The date of Sir Thomas Lyttleton's death is here given as the 22nd February 1649, and the discrepancy between that and the former tablet is pointed out.

Also against the south wall is the panelled altar tomb of Bishop Freake, who died 22nd August 1591. It bears his arms quartered with those of the see; and ornament of the period in somewhat high relief. Farther on will be seen the monument by J. Bacon, jun., to Colonel Sir H. Ellis of the 23rd Regiment, who was killed at Waterloo. He is represented falling from his horse into the arms of a private soldier who kneels to receive him, while Victory stands by with a laurel wreath.

The next monument of interest is that of Bishop Gauden, the

chief claimant to the authorship of the famous Εἰκὼν βασιλική, which created so great a sensation on the execution of King Charles I. and was undoubtedly one of the chief factors in ultimately making the Restoration possible. The inscription finishes with these words: *Hoc monumentum non memoria (quam scripta haud sirent perire) sed amoris ergo, posuit conjux mæstissima Epitaphiū par meritis scripsisse suum potuit solummodo ingeniū ad scriptus est imortalibus vicessimo die mens Septembris Anō MDCLXII Ætat LVII.* This memorial is surmounted by a marble bust of the bishop holding a book.

An inlaid marble slab will also be remarked, raised to the



MISERERE SEAT. (Drawn by H. P. Clifford.)

memory of Richard Woolfe, F.S.A. (died 1877), "Registrar of the English Langue of the Order of St. John of Jerusalem," and for many years Town-Clerk of the city.

In the western bay of the south aisle is a monument by Robert Adam to Bishop Johnson (d. 1776), with a bust of him by the sculptor Nollekens.

Between the pier arches of the nave are several monuments of interest. One of the most important, in the fourth bay from the east, of these is said to be that of John Beauchamp, son of Sir John Beauchamp of Holt (early fifteenth century). It is an altar tomb panelled in five compartments with coloured armorial bearings; on it are the effigies of the knight, in full armour, with pointed basinet, sleeveless jupon and baldric, resting his head on a helm surmounted by a coronet with a swan as a crest; and the lady in costume of the period, her head reposing on a swan, and with a dog at her feet.

Opposite to this, on the south side, is an altar tomb to the memory of Robert Wylde (d. 1608) and his wife, whose life-size effigies recline thereon. The tomb bears shields of arms between pilasters of curious Jacobean ornament once highly coloured.

In the second bay from the west on the north side is an interesting canopied tomb, with an effigy of Bishop Thornborough (d. 1641), which was once on the north side of the Lady Chapel. This is the latest recumbent effigy of a bishop in the cathedral. He has moustaches and beard; on his head is a skull-cap; he wears a ruff, a rochet plaited in front, and over it the chimere with full sleeves and scarf. This monument was erected fourteen years before the bishop's death, in addition to those within the walls of the canopy, an inscription in a carved wooden frame is placed to the north of the monument.

Again, opposite of the south side is the heavy canopied memorial to Dean Richard Eedes (d. 1604). His effigy, robed, rests on a coffer with heavy foliated ornament in high relief. Above, supported by four Corinthian pillars, is a canopy consisting of entablature, architrave, frieze, and cornice, with scroll-work. The head lies on a book placed on a cushion.

Stained Glass in the Nave.—Worcester Cathedral is not remarkable for its stained glass. Indeed, there is probably no one among the older churches of its rank so poorly endowed in this respect. Beginning at the north porch and turning westwards, we find nothing until we come to the west window of the north aisle. This was unveiled on the 29th June 1895, and was given by Canon R. Cattley, M.A., in memory of his wife, Harriet Emma (died December 1st, 1854), and his son Thomas D'Arcy (died August 21, 1894). It represents King Solomon with a company of musicians worshipping in the Temple, and has a border of gold and silver bells referring to the splendid work of Canon Cattley in connection with the bells, clock, and chimes of the cathedral, described in detail elsewhere. The glass is by Hardman. The great west window of the nave was also by Hardman, filled with stained glass under the direction of Sir Gilbert Scott in 1874 at the cost of the late Earl of Dudley. It illustrates the story of the Creation, the outer triplets of the lights on each side giving the Labours of the Six Days, the inner ones the story of

Adam and Eve, and the great wheel above that of the Day of Rest. These designs are given in medallions, the ground being filled with floral patterns and figures of angels. The western window of the south aisle of the nave was given in 1877 by William H. and Mary Cook in memory of several of their ancestors of the Pycard and Cook families. It is by Clayton & Bell, the four principal compartments giving the story of Noah, while below are scenes from early English history, and above the arms of the family. Turning eastwards along the south aisle, the first window contains two small fragments of old glass, the royal arms with France, ancient; the second window, the figures of two bishops, also old; the third, is filled with



MISERERE SEAT. (Drawn by H. P. Clifford.)

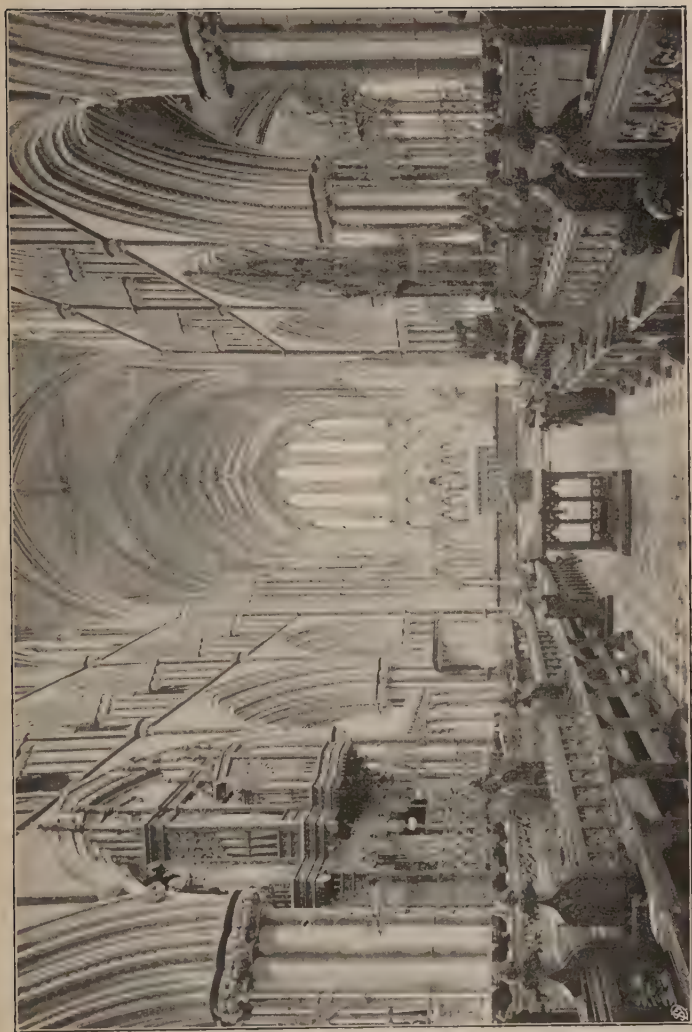
glass by Hardman, representing scenes in the life of Elijah, to the memory of H. Byrne, Esq., and his widow (1874). The fourth, fifth, and sixth windows have each two fragments of ancient glass, the subjects of which are the Annunciation, two shields with the three leopards rampant of England, and a King and Queen respectively. These constitute all the remains of the once splendid series of armorial and other glass formerly possessed by the cathedral, a list of which is given in full in Abingdon's "Survey."

The seventh window is by Lavers & Westlake; and was filled with glass to the memory of Janet Johnstone, died 9th November 1893. The subject is St. Mary Magdalene washing the feet of Our Lord, and the treatment frankly pictorial.

The great window, not unhappily obscured by the organ, of the south transept of the nave, represents a Tree of Jesse. It is by Rogers, from designs by Preedy, and was erected to the memory of Queen Adelaide. The north window of the north transept was presented to the cathedral by the Freemasons of Worcestershire. The figures depicted are those of the Twelve Apostles, and the architects of the Old Testament. It was executed by Lavers & Barraud, and placed in the cathedral in 1866 under the Provincial Grand Mastership of Albert Hudson Royds, Esq., High Sheriff of the county. Turning again to the nave, east of the Jesus Chapel is a window by Lavers & Barraud to the memory of Joseph Bennett, P.Z.P.P.G.W. (died 25th November 1862), given by his brother Freemasons of the county. The window in the Jesus Chapel is filled with glass, by Wailes, to the memory of the first wife of the late Canon Ryle Wood (1849).

The **Choir** with its aisles, and the Lady Chapel with the eastern transepts are throughout in the Early English style; and were, as already pointed out, commenced in the year 1224, taking the place of the earlier Norman building which was taken down to the level of the crypt to make room for it. At the same time the transepts were added, and the fabric lengthened towards the east, so as to bring the tower as nearly as possible to the centre of the building. The only traces of Norman work visibly remaining are some buttresses in the triforium, a shaft at the north-west angle of the south aisle of the choir, and the work at the junction of the choir with the tower, which shows traces of the old pier arches, the jamb, and the springing voussoirs of the triforium, and the string-course and lower part of the jamb of the clerestory.

In general appearance, the choir has a good effect, and from without the screen harmonises well with the nave; but a variation in the relative proportions of its triforium and clerestory, as compared with those of the nave on one side and of the Lady Chapel on the other, detracts somewhat from its beauty when seen from within. Willis says: "In the present choir, the piers being more widely spaced than the Norman, the arches are nearly double the span, and being Pointed, rise higher, and thus the triforium floor is thrown about six feet above the Norman level. The altitude of the triforium storey is, however, less than in the Norman one, and thus the



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THE CHOIR, LOOKING EAST.

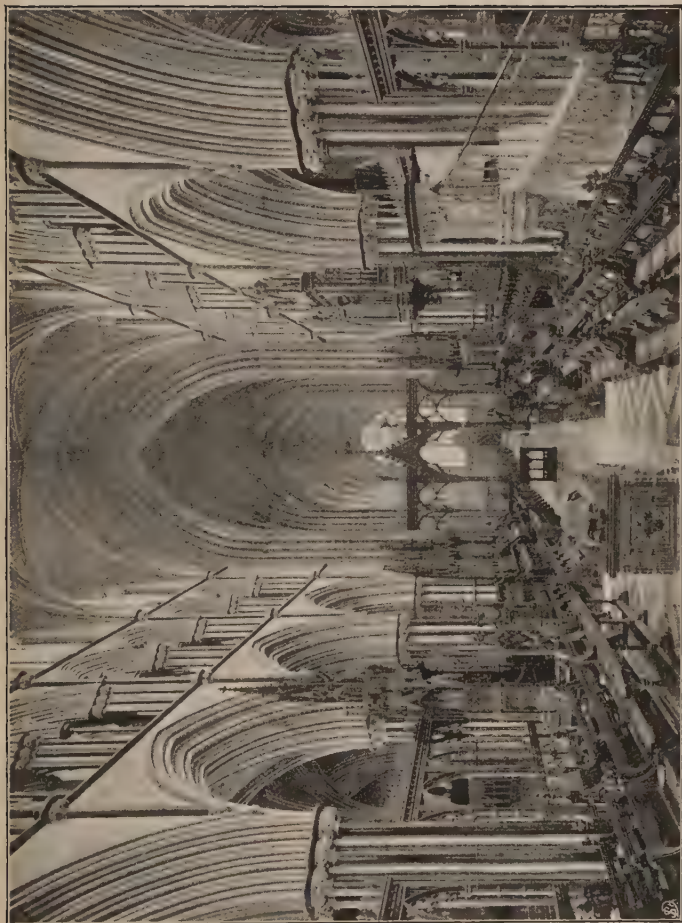
“clerestory floor is only about three feet higher than in the
 “Norman church. The triforium and clerestory of the choir
 “and Lady Chapel are at the same levels respectively, and the
 “design of these two portions of the building alike; yet their
 “respective pier arches are of a totally different proportion.
 “The width of each severy in the choir (20 ft.) is much
 “greater than in the Lady Chapel, where it is 15 ft. 6 in.—
 “nearly as four to three. In addition to this, the pavement out-
 “side the crypt being three feet and a half lower than in the
 “choir gives an additional height to the piers of the Lady
 “Chapel; those of the choir being 16 ft. high, and of the Lady
 “Chapel nearly 20. The arches of the two spring from the
 “same level; but as the latter are narrower, so they are more
 “acute than those of the choir.” In spite of this, the beauty
 of the pier arches and those of the triforium, relieved so



ANCIENT ENCAUSTIC TILE.

handsomely by the black shafts of Purbeck marble bearing Bishop Giffard's brass rings (see p. 12), and by the finely proportioned spandrels of each bay, is by no means to be under-estimated.

The choir is of five bays, including the eastern crossing, which is of greater width than the others. The pier arch mouldings are of two patterns, one very similar to those of the choir and presbytery at Salisbury, having one of the ribs flanked by a double range of dog-tooth. “This set of mouldings, which has a hollow
 “in the soffit, is given to all the arches from the tower to
 “the small transept, except the eastern on each side. The
 “latter and all the pier arches of the Lady Chapel have
 “another pattern, equally rich in the number and succession
 “of ribs and hollows, but wanting the dog-tooth, and having a
 “projecting rib in the soffit” (*Willis*). The piers themselves, as well as those in the Lady Chapel, are octagonal, and have detached Purbeck shafts, eleven of which are fixed with a narrow course of marble embracing the shaft in the manner of a ring; and the remaining eight with brass rings; the two



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THE CHOIR, LOOKING WEST.

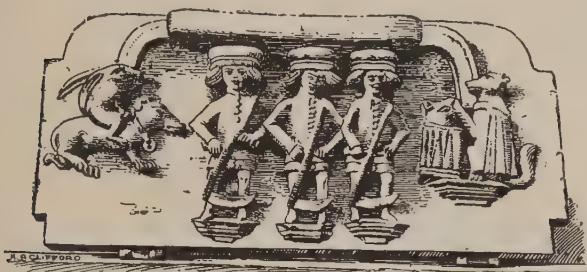
processes being used symmetrically, so that shafts similarly fixed stand opposite to each other.

The triforium consists of two large arches in each bay, subdivided again into two. During the restoration the pillars, which had been whitewashed, were restored to their original rich black colour, and the rings which bind them made visible. The sculptures in the spandrels are restorations by Boulton. The inner wall of the triforium walk is decorated with a finely-proportioned arcade, which adds greatly to the general effect. The clerestory has a triplet of pointed lights in each bay, the centre one being considerably higher than those at the side, although they rise from pillars of equal height. The vault of the roof springs, in each sever, from a single shaft terminated with a foliated capital; it is simple in character, and was probably completed before the end of the first half of the thirteenth century. The elaborate pavement of Devonshire marble and encaustic tiles is modern, and was done by Poole & Co.; the paintings of the roof are by Hardman.

The choir, as already pointed out, formerly extended to the second pier below the belfry, and the date 1376, which has been often given for the whole roof, refers to that beneath the tower only. The extra height of the plinths of the nave piers next the western piers is a proof of this old level of the pavement. The alteration took place in 1551, when Bishop Blandford's MS. tells us that "the ancient stalls remained till 1551 when with all the choir and the bishop's seat, they were taken down. Five years afterwards, in 1556, the choir was removed from the clock-house (or clocherium) to which it had been transferred, the present stalls were set up in the order in which they stand at this time, a goodly loft to read the gospel, and the whole order of the choir restored. At the same time the upper part of it, from the end of the stalls to the foot of the altar, was enclosed with stone, grated with iron, and two doors on each side." At this time the pavement beneath the tower was lowered and a long flight of steps was extended from the north to the south gables of the transepts immediately in front of their eastern walls and of the eastern tower piers" (*Willis*). In 1748 the whole pavement was relaid, the sepulchral slabs removed, and separate flights of steps placed at the central and aisle entrances.

The **Choir-stalls** were erected in 1379, and have been

restored by Messrs. Farmer & Brindley; the chief feature about them is a very fine set of *miserere* seats, which are of great value and interest. The choir furniture was re-arranged and canopy work added in 1551; but these carvings survived both this operation and the dangers of the Civil War; "but, "in the early part of the present century, Mr. St. John, the then "Treasurer to the Dean and Chapter, caused the greater portion "of the carvings to be removed, and fixed them as a cornice "to a *compo* screen which he had erected beneath the organ, "and which separated the choir from the nave. Here they "remained till the year 1865, when the screen was removed "and the carvings carefully preserved by the architect (the late



MISERERE SEAT. (Drawn by H. P. Clifford.)

"Mr. Perkins) until the restoration of the old stalls enabled him "to reinstate them in their original positions."* In number they are thirty-seven, and represent the following subjects:—

1. An old man stirring a pot over a fire. 2. Man playing a flute. 3. Crowned lion between two masks. 4. Angel playing a viol beneath a canopy, with similar masks. 5. Cloaked knight with dagger, holding rose bushes: supporters, birds. 6. Butcher killing an ox. 7. The Circumcision. 8. A boar. 9. Christ visiting the Temple as a child. 10. A female scribe writing, and feeding a bird: supporters, a man hunting rabbits, and a boy picking fruit. 11. A sower. 12. Two knights tilting—one of their squires falls down in a fright, while the other blows a trumpet. 13. Angel playing a lute. 14. Huntsman, or perhaps a herald, sounding a horn: supporters, double-headed eagles. 15. Knight, with heraldic

* Aldis. "Carvings and Sculptures of Worcester Cathedral," 1873. This book contains a complete set of excellent photographs of them.

shield (*a bear, sejant*, perhaps of an Earl of Warwick), fighting two griffins. 16. Three reapers, with cut corn in sheaves. 17. Three (?) ploughmen, with winged figures playing a viol and a dulcimer. 18. Three mowers; with a cloaked wolf saying grace over the head of his prey, and a rabbit riding on a dog. 19. Abraham and Isaac going to the sacrifice. 20. The Temptation in Eden; with double eagles as supporters. 21. The Expulsion from Eden. 22. The arrested sacrifice of Isaac. 23. Moses coming from Mount Sinai and finding a false god of the Israelites: supporters, intertwining serpents. 24. The judgment of Solomon. 25. Samson killing the lion. 26. Two men with scrolls, perhaps prophets. 27. A swineherd beating down acorns for two swine. 28. A lion fighting with a dragon: with similar beasts as supporters. 29. Sow suckling five pigs. 30. King hawking on foot, his horse led by a page. 31. Two-headed winged figure, with dragon's tail and cloven hoofs, between a monk with an enormous gloved hand, and an eagle tearing its quarry. 32. Sphinx between two doves. 33. Cockatrice with two dogs. 34. A naked woman carrying a rabbit, covered with a net, and riding on a goat. 35. Woman spinning with a distaff, and a man with a spade. 36. A stag couchant beneath a tree. 37. Dragon between two cockatrices.

The **Choir Pulpit** stands against the fourth pier from the west on the north side. It is carved from a solid block of white stone; and, although said to have been made in 1504, is obviously a specimen of Jacobean Gothic, and should be dated about 1630. The decoration consists of six canopied niches with evangelistic emblems, the Tables of the Law, etc., below are the arms of France, England, Scotland, and Ireland. This pulpit formerly stood in the nave, against the second pillar from the west. It was placed in its present position in 1748, and once possessed an elaborate sounding-board which has now disappeared.

The **Bishop's Throne** is a richly-carved specimen of "tabernacle-work" in oak. It was presented by Bishop Philpott, and is placed on the south side of the choir to the east of the stalls. Among other decorations are figures of Our Lord, Saints Barnabas, Andrew and Peter, Moses and Aaron, and Saints Oswald and Wulstan. The bishop's seat formerly stood in the nave immediately opposite the pulpit just described.

The **Reredos** behind the high altar, approach to which is by several marble steps, is a gorgeous construction of alabaster enriched with coloured marbles, malachite, agates, lapis lazuli,

and other similar inlay work. It was designed by Sir Gilbert Scott, and erected by Farmer & Brindley at an expense of £1500, in course of the restoration of 1857-73. In the central canopied niche is the figure of Christ seated in the act of benediction, with the figures of the Four Evangelists in two niches on each side. The whole is crowned by a



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THE REREDOS.

great cross. The reredos was given to the cathedral by Dean Peel, brother of the famous statesman, in memory of his wife; and, by a happy inspiration, a record of his own life-work, so popular in the city, has been set upon the reverse side which bears the following inscription with an inlaid cross: "In memory of John Peel, D.D., Dean of this Cathedral from "A.D. 1846 to 1874, who erected this reredos in affectionate

"remembrance of Augusta his wife: this cross is inscribed
"by the Dean and Canons and other friends A.D. 1877."

On the south side of the sanctuary is the **Chantry of Prince Arthur**, eldest son of Henry VII., who died at Ludlow Castle, 2nd April 1502. It was erected in 1504, and is one of the best specimens of Tudor architecture in the kingdom: if not so rich and elaborate as the Chapel of Henry VII. at Westminster, or the other better known examples. The entrance is on the north side, which is two steps above the sanctuary level; on the south its supports descend to that of the Lady Chapel. It consists of six bays of open tracery divided by panels of canopied niches containing figures and heraldic bearings surmounted by a battlemented rail and pinnacles. Within is a richly groined roof, with unusual flying supports, east and west. At the east end are the mutilated remains of a rich stone reredos, containing a figure of our Lord, and others hardly recognisable, which was above the altar formerly placed here. At the west end is a small figure of Henry VII. seated.

The tomb itself of the Prince stands in the centre of the chantry. It is singularly plain, in contrast to the richness of its surroundings, almost the only ornament being the arms of England and France within panels on the sides. Around the top runs a painted inscription, obviously a late substitute for a brass which has been removed, to this effect: "Here lyeth
"buried prince Arthur, the first begotten sonne of the righte
"renowned Kinge henry the Seventh, whiche noble Prince
"departed oute of this transitory life ate the Castle of Ludlowe,
"in the seventeenth yeere of hys father's reign, and in the
"yeere of our Lorde god on thousande fyve hundred and
"two." In the west wall is the only squint or hagioscope in the cathedral; and on the north side a row of sedilia. An interesting account of the funeral ceremony is given in Leland's "*Collectanea*" (Hearne), vol. v. p. 374.

In the centre of the choir is the only other royal monument in the cathedral, the **Tomb of King John**. John died in the Castle of Newark, on the 19th October 1216, commending, it is said, his soul to God and his body to St. Wulstan. The body was embalmed, brought to Worcester, and buried before the high altar, between the tombs of Saints Wulstan and Oswald, in the then existing Norman Presbytery.



Photochrom Co. Ltd., Photo.]

PRINCE ARTHUR'S CHANTRY.

The tomb itself was thus described by Bloxam* in 1862:—
 “The effigy was originally the cover of the stone coffin in which
 “the remains of that monarch were deposited in the Chapel of
 “the Virgin, at the east end of the cathedral. The altar tomb



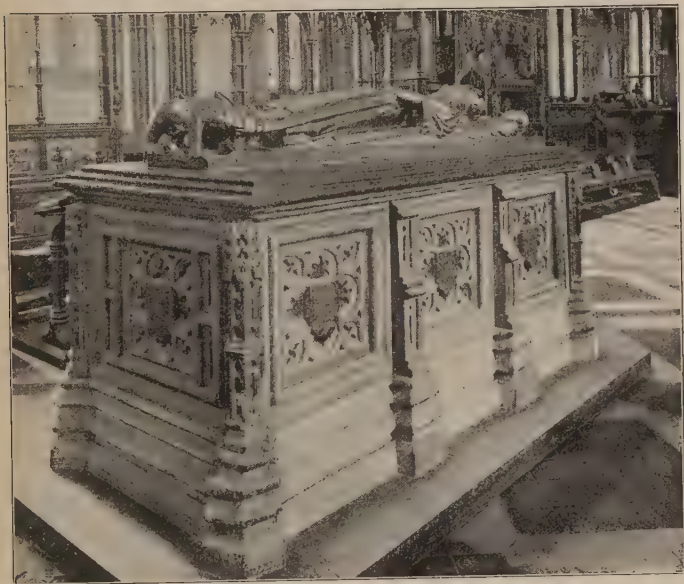
EFFIGY OF KING JOHN.

“is of a much later period, prob-
 “ably constructed early in the
 “sixteenth century, when the
 “tomb of Prince Arthur was
 “erected. . . . The sides of
 “this tomb are divided into
 “three square compartments by
 “panelled buttresses; each com-
 “partment contains a shield
 “bearing the royal arms within a
 “quatrefoil richly cusped; the
 “spandrels are also foliated and
 “cusped. . . . It is, however, the
 “effigy of the king, sculptured in
 “the early part of the thirteenth
 “century,† and probably the
 “earliest sepulchral effigy in the
 “cathedral, to which our chief
 “attention should be drawn.
 “This effigy represents him in
 “the royal habiliments; first, the
 “tunic, yellow, or of cloth of
 “gold, reaching nearly to the
 “ankles, with close-fitting sleeves,
 “of which little is apparent.
 “Over the tunic is seen the dal-
 “matic, of a crimson colour, with
 “wide sleeves edged with a gold
 “and jewelled border, and girt
 “about the waist by a girdle buckled in front, the pendant end
 “of the girdle, which is jewelled, falling down as low as the skirt
 “of the dalmatic. Of the yellow mantle lined with green little
 “is visible. On the feet are black shoes, to the heels of which
 “are affixed spurs. On the hands are gloves, jewelled at the
 “back; the right hand held a sceptre, the lower portion of

* *Archæological Journal*, xx. p. 345.

† It is the earliest royal effigy in England.

"which only is left; the left grasps the hilt of the sword. On the head is the crown; there are moustaches and beard, and the light brown hair is long. On either side of the head is the figure of a bishop holding a censer, perhaps intended to represent St. Oswald and St. Wulstan, between whose tombs the king was interred in the chapel of the Virgin." During the last restoration the tomb was dealt with by the Commissioners of



Photochrom Co. Ltd., Photo.]

THE TOMB OF KING JOHN.

Works, who have the custody of royal tombs. Fortunately, no attempt was made to "restore" the sculpture; but the effigy is not improved in appearance by the gold leaf, with which it is covered from head to foot. In 1797 the tomb was opened; Valentine Green witnessed the operation and published an account of it, which substantially corroborates the above colouring: the head of the king was covered with a monk's cowl.

The principal feature of the south aisle of the choir is the **Chapel of St. John**, formerly known as the "vestries," which projects from the two western bays of the aisle, and has at its west end the fine Norman arch opened in 1862, and already referred to. It is on the site of a former Norman chapel, the foundations of the apse of which still remain. The chapel is now completely restored, and is occasionally used for service. There are three windows, each with modern stained glass. That at the east end was given by Rear-Admiral Britten in memory of his father and mother, Daniel and Emma Britten (Clayton & Bell, 1896); it represents scenes from the life of St. John the Baptist. The two southern windows have each four black marble columns, of which two are detached. The easternmost contains scenes from the lives of the Apostles, and is in memory of the late Canon Seymour; it is by Hardman, 1876. The remaining window, which has figures of the Three Maries, the Blessed Virgin, with Saints Mary Magdalen and Mary of Bethany on either side, commemorates Mary Louisa, only daughter of Canon (Bishop) Alfred Barry, D.D., who died 23rd August 1880. The restoration of the chapel by Earl Beauchamp is recorded in the following inscription on a brass beneath the last window:—

In Dei Gloriam et in Sancti Johannis honorem hanc capellam restauravit Gulielmus Comes de Bello Campo septimus Anno Domini MDCCCXCV. Roberto G. Forrest, S.T.P., Decano. David Melville, S.T.P. Gulielmo J. Knox Little, A.M. T. Legh Claughton, A.M. Thoma Teignmouth Shore, A.M. Canonicis.

In the south-west corner of the chapel is a door leading to the Treasury, erected in 1377 which is over the slype. In the south wall is a piscina.

The **North Aisle of the Choir** contains a small oriel window which formerly belonged to the sacrist's lodging over a chapel, similarly placed to that just described. On the sill of another window is placed a curious sculptured carving in relief, of a walled city enclosing many spires and a tree under a canopy.

The **Lady Chapel** and eastern transepts are, as already explained, contemporary with the choir, and their difference of level, and consequently of proportion, has already been

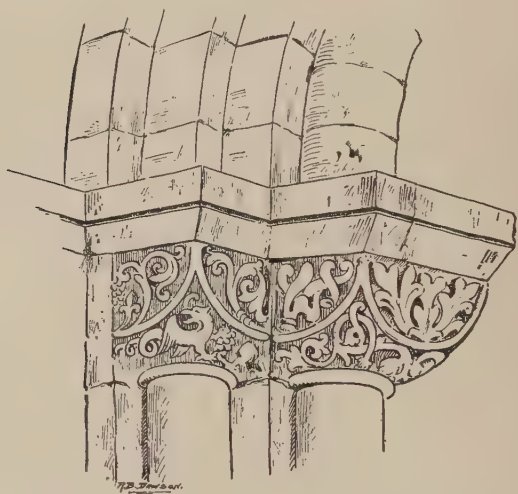
pointed out. The window traceries of the choir aisles and Lady Chapel are modern restorations of the old Early English pattern founded on one which had escaped at the time the fifteenth- and sixteenth- century tracery shown in Britton's



NORTH AISLE OF THE CHOIR.

views was inserted. The whole east wall is modern, and the window, of five lights in two tiers, is by no means unworthy of its surroundings. The sculptures in its spandrels are by Boulton.

The **Eastern Transepts** are thus described by Willis.
 “The design of the walls . . . is extremely beautiful. Two
 “lofty triplets of lancet lights are placed the one above the
 “other. The lower triplet has a gallery in front of it
 “immediately above the arcaded wall, and at the same level
 “as the sill of the adjacent side aisle windows. The upper
 “triplet has a similar gallery at the level of the triforium.
 “Rich clustered shafts rise from the lower gallery in two



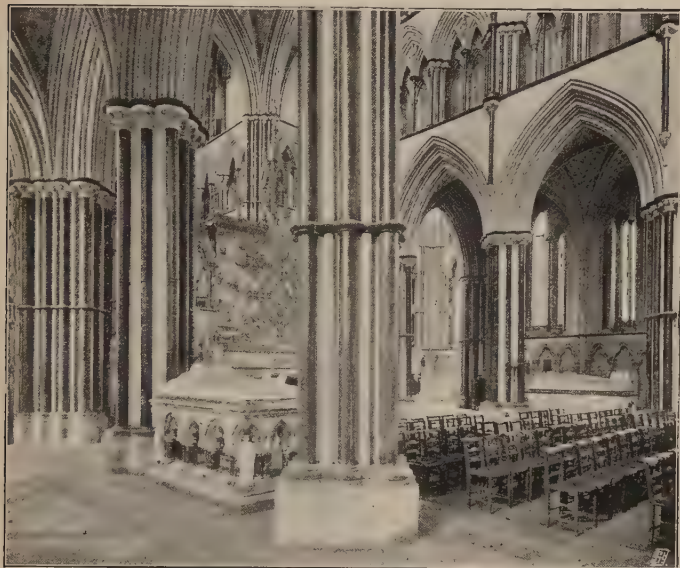
CAPITALS FROM SOUTH-WESTERN ARCH IN
 SOUTH AISLE OF CHOIR.

(Drawn by R. B. Dawson.)

“orders; the inner order carries molded arches to correspond
 “with the heads of the lower triplet; the shafts of the outer
 “order rise from the lower gallery up to the impost of the
 “upper triplet, grouping themselves with the shafts that
 “stand in front of the upper triplet, and uniting in one
 “group of capitals at the impost, where they carry a
 “range of three arches with deep rich moldings. Thus

"the entire composition represents a gigantic window of
"six lights."

But perhaps the finest detail in the whole cathedral is the arcade which traverses the whole extent of the two eastern transepts and the Lady Chapel. This is a series of trefoil headed arches of three mouldings, resting on slender Early English shafts, each spandrel having been filled with



Photochrom Co. Ltd., Photo.]

THE LADY CHAPEL

carvings which take high rank among the best of the English school of the thirteenth century. They have now been, to a great extent, restored (by Boulton), and many, including all at the east end, are entirely new. The best of the old ones are figured by Aldis* ; and the most interesting, whether

* See above, The Choir Stalls.

entirely ancient or partly restored, are indicated below in order starting from the west wall of the *south-eastern transept*.

Two crusaders fighting a lion. A centaur. An angel weighing a soul, and the devil pulling down the scale. Devils roasting a soul in hell. The Jaws of Death. A body borne to burial. Expulsion of Adam and Eve. An angel leading a righteous soul to

heaven. The dead rising from coffins. Christenthroned. The archangel blowing the last trump. An angel holding a cross.

South Aisle.—Two monks building. A queen instructing an architect. Two monks discussing plans. A devil with bird's claws, riding on a man's shoulders. The Crucifixion.

Lady Chapel.—Centaur and crusader. Prophets and Bible subjects (modern), grotesque.

North Aisle.—Bishop offering a model of the cathedral at an altar (perhaps Bishop Henry de Blois, d. 1236). The Annunciation. The Visitation. The Nativity.

North Transept.—

Old Testament subjects. A bishop. A monk chastising a novice.



Photochrom Co. Ltd., Photo.]

THE EAST WINDOW.

The **Stained Glass** in the Lady Chapel and eastern transepts is all modern. In the south aisle of the former are windows to Colonel Walter Unett of the 3rd King's Own Light Dragoons (d. 6th July 1860), Canon Henry A. Woodgate (d. 1874), and two windows to the Revs. Allen (d. 1855) and Thomas Lilletton Wheeler (d. 1877), and the

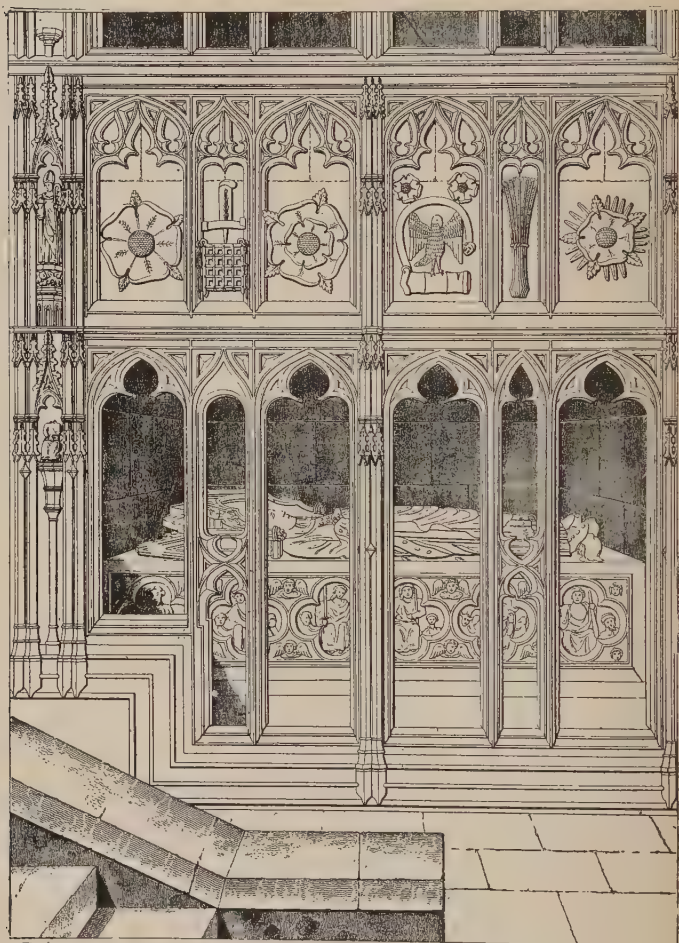
wife of the former (d. 1877). The former was erected in 1892. The great east window is filled with glass by Hardman, the expense having been borne by public subscription in 1860. It represents the Crucifixion and the Ascension, with medallions of scenes in the life of Our Lord. The upper five lights and the centre light of the lower tier were made for the Paris Exhibition of 1862; and afterwards adapted to their present use, the others added. The difference in quality of the latter is very noticeable. In the north aisle is a window representing scenes from the life of Our Lord, placed here in October 1861, to the memory of Canon the Hon. and Rev. James Somers Cocks, (d. 5th July 1856).

Monuments in the Lady Chapel and eastern transepts.—Within the screen on the south side of Prince Arthur's chantry are two altar tombs,* each surmounted by a full-length effigy. The westernmost of these is that of a bishop in full vestments which were formerly coloured, his head resting within a cinquefoiled canopy. The mitre, which is very rich, was apparently once set with gems. The tomb is ascribed to Bishop Giffard (d. 1301). The second effigy is that of a lady in veiled head-dress and wimple; her gown has close-fitting sleeves and is cloaked with a mantle; the left arm has gone; the right holds a rosary, while the feet rest against a dog. The robes are said to have formerly borne the painted bearings of *Warren and Blanchminster*; from which the figure has been supposed to represent Andela, daughter and heiress of Griffin de Albo Monasterio, who married John de Warren. Griffin was a natural son of William, sixth Earl of Warren and Surrey (d. 1239). Planché, however, attributed it to Matilda, daughter of Walter de Clifford, who married (1) William Longespée, and (2) Lord Giffard of Brimsfield, a kinsman of the bishop of that name. She had died before 1283, but the burial of *domina de Clifford, dicta comitissa*, is noted in the "Annals of Worcester" (1301). Both effigies are evidently by the same hand, and rest on tombs each with six quatrefoiled compartments containing sculptures, on the south side.

In the centre of the south-east transept is a fine altar tomb with brasses bearing representations of a knight bareheaded

* A full account of the important monuments in Worcester Cathedral is given by Bloxam in *Arch. Journal*, vol. xx.

and in full armour, his wife, four sons, and three daughters.



DETAIL OF PRINCE ARTHUR'S CHANTRY—SOUTH SIDE.

The inscription is on a band round the upper part of the tomb.

and is worded as follows:—+ *Here In this Tombe lyeth buried the bodye off the noble Knyght Syr Gryffyth Ryce Son to Syr Ryce ap Thomas Knyght which Syr Gryffyth decessyd the xxix day of Septembir In the xiiij yere of Kyng Henry the viij And also of Lady Katheryne h^s wife daught^r of Syr John Saynt John Knight which decessyd the * day of * An^o dm M^oCCCC^o * On whois soules And all x^{yē} souls Jhu Have mercy AMEN.* The tomb is panelled, decorated with trefoil ornaments, and bears the coats-of-arms of the families concerned. Near by and set somewhat askew to the wall is a tomb with the recumbent figure of a crusader still showing traces of the ancient colouring. The effigy is in full chain armour with poleyns of plate over the knee-caps and surcoat; an inscription in Gothic characters is engraved on brass, as follows:—*Icy gist syr guilleaume de harcourt fys robert de harcourt et de Isabelle de camville.* The shield on the left arm of the effigy bears the arms of the Harcourts *Gules two bars or.*

In the south aisle of the Lady Chapel is the fourteenth-century effigy of a lady, whose head rests on a square cushion, her left hand holding the cord of her cloak, and a dog lying at her feet. This is one of the finest sepulchral effigies in the cathedral, and is said by Britton to represent a Lady Harcourt; Bloxam, however, makes no suggestion. Near it is the mutilated figure of another lady of the same period, found at the foot of the steps of the transept near Prince Arthur's chantry. Here, also, is a marble slab to the memory of John Banks Jenkinson, Bishop of St. David's (d. 1840), and a tablet to the Rev. Maurice Day, M.A., for many years headmaster of the cathedral school and librarian.



EFFIGY OF SIR WILLIAM
HARCOURT.

On the north wall of the altar recess, in the Lady Chapel itself, is a marble tablet, with floriated border, and the following inscription to his second wife, by the author * of the "Compleat Angler":—

Ex terris+M.S. Here lyeth buried, so much as could dye, of ANNE, the wife of IZAAK WALTON who was, A woman of remarkeable prudence and of the *Primitive Picty*, her great and generall knowledge, being adorn'd with such true Humility and blest with soe much *Christian meekeness*, as made her worthy of a more memorable Monument. She dyed (Alas that she is dead!) the 17th of April 1662 Aged 52. Study to be like her.

Between the second and third pier shafts from the east on the south side is the recumbent effigy, in white marble, supported on arches of alabaster, richly carved and adorned with sculptures, of the great benefactor of the cathedral, William, first Earl of Dudley. It bears the following inscription:—

+ In memoriam Gulielmi Comititis de Dudley cujus præcipue Munificentia in Majorem Dei Gloriam Æternamque Hominum salutem hoc Templum redintegratum est Natus Martii xxvii mdcccxvii Obiit Maiæ iv mdccclxxxv.

On the north, in a corresponding position, is a somewhat similar memorial, erected by public subscription, to George William, fourth Baron Lyttelton, Lord Lieutenant and *Custos Rotulorum* of the county. The effigy is of white marble, and the tomb of alabaster and coloured stones, richly carved and carrying the armorial bearings of the ancient family. It is flanked for four figures of kneeling angels, and was executed by Forsyth from designs by Sir Gilbert Scott. It was first placed in the great north transept. The inscription is as follows:—

Hoc monumentum in memoriam Georgii Gulielmi Baronis Lyttelton per xxxvi annos hujusce Comitatus sub Victoria Regina præsulis amici quidam lugentes posuerunt ex iis inter quos ut Dei Gloriæ hominumque saluti inserviret operose laborabat. Natus Martii 31 A.D. mdcccxvii obiit Aprilis xix A.D. mdccclxxvi.

* The original MS. draft is on the fly-leaf of his prayer-book in the British Museum.



THE CRUCIFIXION.
(From the Sculpture in the Lady Chapel. Drawn by H. P. Clifford.)

In front of the altar, and on the floor of the Lady Chapel, are two effigies, on coffin-shaped slabs, of very great importance. That on the northern side is ascribed to Bishop William de Blois (d. 1236). It is in low relief, of Higley stone, the figure being fully vested, the right hand upraised in the act of benediction, and the left grasping the pastoral staff, which crossed



EFFIGY IN LADY CHAPEL, ASCRIBED
TO SIR JAMES DE BEAUCHAMP.

the body from the left shoulder to the right foot. On each side of the head is foliage of the period. The other is said to represent his successor, Bishop Walter de Cantelupe (d. 1265-6). This figure, of Purbeck marble, is in bolder relief than the last, and has much merit. It was originally set with gems, real or imitation. Stone coffins, now in the crypt, have been found, containing fragments of vestments, and in the last case a paten, which have been identified with these two bishops. These relics are carefully preserved, and can generally be seen in the chapter-house. The coffin ascribed to Walter de Cantelupe, discovered in 1861, exactly corresponded in shape and size with his effigy.

At the east end of the north aisle of the Lady Chapel is the mutilated effigy of a bishop in robes, sculptured out of a slab of Higley stone. The figure rests on cushions, which were once, perhaps, supported by angels. It is ascribed to Bishop Brian (1361), or Bishop Lynn (1373).

In the north-east transept, each beneath pointed arches of the Decorated period, lie the effigies of two more bishops. The first, robed, with the feet resting against two dogs, is said to be that of Bishop Cobham (1327); the second, also fully vested, and with a lion at the feet, is ascribed to Bishop Walter

de Bransford (1349). It is possible, however, that one of these may belong to Bishop Hemenhall (1338), who, with Bishop Wakefield, completes the list of fourteenth-century bishops buried in the cathedral.

In the north aisle of the Lady Chapel is the earliest mailed effigy in the cathedral. It is of large size, 6 feet 3 inches in length, and placed on a raised tomb, somewhat like a coffin. The armour is a complete suit of ringed mail, with surcoat, and long heater-shaped shield of the period of Henry III., and is ascribed to Sir James de Beauchamp. It was removed to its present place from the north aisle of the choir.

Near by is the effigy of a lady, within a border of deeply-cut thirteenth-century ornament. The head is closely clothed, and the left hand holds a glove. This figure is also of quite unusual size; it is said to have been removed from the Charnel Chapel.

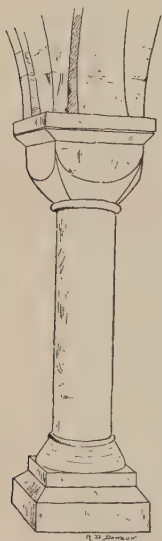
Beneath the reredos is the figure of an ecclesiastic, in oolitic stone, said to represent the last Abbot of Evesham, Philip Hawford, *alias* Ballard, also Dean of Worcester (1553-57). It is richly robed, and has a staff, "possibly the *bordonus* borne by a *cantor* or a prior on the left side, . . . but without a crook."

The **Crypt**, as has already been said, was built by Bishop Wulstan in 1084. It is thus the second in date of the four apsidal crypts of England, the others being at Winchester (1079), Gloucester (1089), and Canterbury (1096). In plan it consists of a main central division, subdivided into four walks by three rows of pillars, and bounded by an outer aisle of two rows. On either side it was flanked by chapels, of which the southern alone is now accessible, and at its eastern termination



UNKNOWN EFFIGY OF
13TH CENTURY IN THE
LADY CHAPEL.

is believed to have possessed three projecting apsidal chapels, as well as certain other unidentified buildings, of which traces only of the foundations have been discovered. This end has long been blocked up. The width of the central portion is 30 feet (comparing with Winchester 34 ft., Gloucester 32 ft., and Canterbury 36 ft.); but it possesses three rows of slender pillars in lieu of two at the two latter places, and one only at Winchester. But the grace and lightness of the pillars here gives a character lacking in the other examples. Willis truly says: "The height
"of all these crypts is nearly the same; so
"that at Winchester and Gloucester the arches
"are flattened into ellipses, the pillars are low
"and squat, and the crypts appear as sepul-
"chral vaults; while at Worcester, where the
"arches are semi-circular and the pillars more
"slender, the crypt is a complex and beauti-
"ful temple." The effect is certainly one of deep and impressive solemnity; and the play of light and shade, when it is properly illuminated, has caused beholders to compare the crypt of Worcester to the mosque of Cordova.



NORMAN COLUMN
FROM THE CRYPT.

(Drawn by R. B.
Dawson.)

Services are occasionally held in the crypt on the festivals of Saints Wulstan and Oswald. The machinery for working the organ is also stored there. The entrance, it may be again said, is from the south transept of the nave.

The **Organ**.—Green mentions* several early organs belonging to the cathedral. "The chapel of St. Edmund, wherein was a pair of organs, and the chapel of St. George, in which was a great pair of organs, were pulled down by Dean Barlow, A.D. 1550. "The great organ (supposed to have been in "the choir) was taken down on the 30th August 1551. In 1556 "a pair of organs was set up on the north side of the choir. "These, it may be supposed, remained till the civil wars in the "next century, when it appears that the two fair pair of organs, "which were found in the cathedral, were broken." The organ which served the cathedral for many years was erected by

* "History of the City and Suburbs of Worcester," i. 112.



THE CRYPT.

(From Britton.)

Thomas Dallam in 1614, and was placed over the choir screen (see illustration below). It was repaired in 1752 by Dean Waugh, and removed during the last restoration in 1865 to the



THE CHOIR, LOOKING WEST, BEFORE RESTORATION.
(From Wild.)

Lady Chapel, where it remained for some time, when it was enlarged and reconstructed by Hill to form a separate organ for the choir. In 1873 Lord Dudley presented a magnificent new organ (also by Hill), which stands in the south transept of

the nave, and was formerly worked by hydraulic power; but in 1896 the entire re-arrangement of both organs was undertaken by the Hope-Jones Electric Organ Company, Ltd., the nave organ remaining in its entirety, but a large addition being placed on the south side of the choir to correspond with that on the north, and the whole linked and controlled from a keyboard near the choir stalls. The following is a specification of the organ as now completed:—

SPECIFICATION.

PEDAL ORGAN.	FEET.	COUPLERS AND ACCESSORIES.
1. Gravissinia	64. Wood.	1. Solo to Pedals.
2. Double Open Diapason	32. Wood.	2. Great to Pedals.
3. Double Open Diapason	32. Zinc.	3. Swell to Pedals.
4. Tibia Profunda	16. W.&Iron.	4. Choir to Pedals.
5. Open Diapason	16. Wood.	
6. Violone	16. Zinc.	
7. Bourdon	16. Wood.	
8. Octave Violone	8. Zinc.	
9. Flute	8. Wood.	
10. Diaphone (in 2 powers)	32. Wood.	
11. Diaphone (in 2 powers)	16. Wood.	
12. Tuba Profunda	16. Metal.	
13. Tuba	8. Metal.	
GREAT ORGAN.		
14. Diapason Phonon	16. W.&M.	5. Sub Octave (Light wind).
15. Tibia Plena	8. Wood.	6. Super Octave (Heavy wind).
16. Diapason Phonon	8. Metal.	7. Solo to Great (unison), Double touch.
17. Open Diapason	8. Metal.	8 and 9. Solo to Great (sub), Solo to Great (super).
18. Hohl Flute	8. Wood.	10. Swell to Great (unison), Double touch.
19. Viol d'Amour	8. Metal.	11 and 12. Swell to Great (sub), Swell to Great (super).
20. Octave Diapason	4. Metal.	13. Choir to Great (unison).
21. Quintadena	4. Tin.	14. Choir to Great (sub).
22. Harmonic Piccolo	2. Metal.	5 Composition keys for Great, Pedal and Couplers.
23. Tuba Profunda	16. Metal.	2 Composition Keys for Great, Couplers.
24. Tuba	8. Metal.	

WORCESTER CATHEDRAL

SWELL ORGAN.		FEET.	COUPLERS AND ACCESSORIES.	
25. Violes Celestes (Double touch)	.	8. Tin.	15. Sub Octave.	
26. Contra Viola	.	16. Tin.	16. Super Octave.	
27. Tibia clausa	.	8. Wood.	17. Solo to Swell (second touch).	
28. Horn Diapason	.	8. Metal.	18. Choir to Swell (second touch).	
29. String Gamba	.	8. Tin.	5 Composition Keys for Swell, Pedal, and Couplers.	
30. Quintadena	.	8. Tin.	2 Composition Keys for Swell, Couplers.	
31. Gambette	.	4. Tin.		
32. Harmonic Flute	.	4. Metal.	2 Composition Keys for— Heavy reeds, Strings only, Both combined.	
33. Harmonic Piccolo	.	2. Metal.	Tremulant.	
34. Double English Horn	.	16. Metal.		
35. Cornopean	.	8. Metal.		
36. Oboe	.	8. Tin.		
37. Cor Anglais	.	8. Tin.		
38. Vox Humana	.	8. Metal.		
39. Clarion	.	4. Metal.		

CHOIR ORGAN.

40. Double Open Diapason	16. W.&M.	19. Sub Octave.
41. Open Diapason	8. Metal.	20. Super Octave.
42. Cone Lieblich Gedact	8. Metal.	21. Swell to Choir (sub).
43. Viol d'Orchestre	8. Tin	22. Swell to Choir (unison), Double touch.
	$1\frac{1}{8}''$ at CC.	
44. Tiercina	8. Tin.	23. Swell to Choir (super).
45. Dulciana	8. Metal.	3 Composition Keys for Choir, Pedal, and Coup- lers.
46. Flute	4. Metal.	2 Composition Keys for Choir, Couplers.
47. Flautina	2. Metal.	
48. Cor Anglais	8. Tin.	
49. Clarinet	8. Spotted M.	

SOLO ORGAN.

50. Diaphonic Horn	8. Metal.	24. Sub Octave.
51. Rohr Flute	4. Metal.	25. Super Octave.
52. Bombarde	16. Metal.	3 Composition Keys for Solo Stops.

SOLO ORGAN.	FEET.	COUPLERS AND ACCESSORIES.
53. Tuba Mirabilis . . .	8. Metal.	2 Composition Keys for Solo Couplers.
54. Tuba Sonora . . .	8. Metal.	The Tuba Mirabilis is common to the Solo Great and Choir (second touch).
55. Orchestral Oboe . . .	8. Brass.	

GENERAL ACCESSORIES.

Stop Switch (Key and Pedal).	Composition Pedal F.F.
Composition Pedal P.	Composition Pedal (Couplers on).
Composition Pedal F.	Composition Pedal (Couplers off).

The Swell (in a brick swell-box) is placed on the North side behind the Choir Stalls, and the Great, Choir, and part of the Pedal on the South side. The Tuba Mirabilis is bracketed on the wall above the stalls, half on either side. The Solo and Main Pedal Organ are at the end of the S.-W. Transept. There are no bellows, but the wind is supplied by an iron blowing machine and compressed and stored until required.

The Bells.—The early history of the campanile of Worcester has already been sufficiently dealt with in its place; and the quotation given above, as the authority for the date of that building, implies the existence therein of bells of high antiquity. The first definite record is to the effect that “the “great bells were cast by W. de “Bradewe, the sacristan, and were “by Bishop de Blois consecrated “in honour of the Saviour and His “Mother, and Hautclere in honour “of St. John the Evangelist *cum “pari suo.*” In 1374 the sacrist is said (in a MS. in the cathedral records) to have taken “the small bell of the three then hanging in the clochium, and placed it in the new tower as a clock bell.” In 1424 occurs an entry of a payment to Giles Smith of 33s. for ironwork for the bells in



UNKNOWN EFFIGY OF 14TH
CENTURY IN S. AISLE OF
LADY CHAPEL

the great campanile. "Also," says Mr. Noake, from whose notes this summary is compiled, "in Bishop Blandford's MS. "it is stated that at the Reformation the four bells in the "leaden steeple were taken down and carried away. And this "probably explains the petition afterwards sent to Queen "Mary by the Dean and Chapter of Worcester, praying for "the restoration of (among other things) the bells which Bishop "Hooper had violated and overthrown." The inscriptions on those four bells is thus given by Prior Moore, at the beginning of the sixteenth century :

The scripture upon the iiii bells in the leddon stepull.

The furst bell—Campanas dia serves has Virgo Maria.

The second bell—Cristus vincit Cristus regnat Cristus imperat
Cristus nos ab omni malo.

The iii bell—Johannes Lyndesey hoc opere impleto Christi virtute
faveto.

The iiii bell—Ave Maria gratia plena Dominus tecum.

The clock bell — Thomâ Mildenam priore. En ego campana
nunquam denuncio vana : laudo Deum eternum plebum voco
congrego clerum. Funera plango fulgura frango sabbata
pango excito lentos dissipo ventos paco cruentos.

Lyndesey was sacrist in 1374, and Mildenhams prior in 1507. These bells were removed at the Reformation in 1539; and the next account of the Worcester peal is that given by Thomas. He says: "There are now (1737) eight, "but cast at several times with these inscriptions. 1, God Save "our King: 2, 3, (blank): 4, Honi Soit que mal y pence: "5, Richardo Edes Decano 1602: 6, Hoc Opus inspicito Jesu "virtute Faveto: 7, Miserere Deus meus habeo Nomen "Gaufreus: 8, I sweetly Toulung Men do Call, To Taste on "Meat that feeds the Soul."

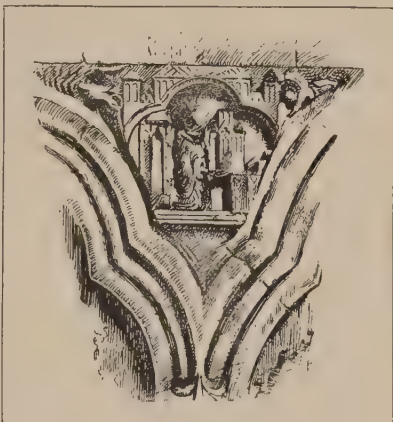
The probability of No. 6 being the third of Prior Moore's list will occur to everyone who has experienced the carelessness with which inscriptions were often transcribed.

In 1868 seven bells remained, the second having been *stolen* while the restoration of the tower was in progress. Of these, two bore the dates 1820 and 1830, the treble may have been that mentioned above—the inscription being the same with the addition of the date 1640; one had no legend; the fifth and sixth were as in Dr. Thomas's list, and the last was inscribed "In honore S'ti Wolstani Epi." If, as seems

probable, this last was a pre-Reformation bell, it is extraordinary that no earlier mention has been made of it; and not very creditable to the cathedral authorities that it should have been allowed to pass away into other hands. For the old peal, says Mr. Noake, has been

“expatriated; one is at Holy Trinity Church, Shrub-hill; one is gone to Wolverhampton, another to Dewsbury, and the remainder were purchased by Mr. Tyssen Amherst, then High Sheriff of Norfolk, who has erected in his park a campanile for their reception.”

The bells at present in the tower are a peal of twelve in D flat with three extra half-tones, all cast by Taylor of Loughborough. There is also a large clock-bell weighing $4\frac{1}{2}$ tons, 6 ft. $4\frac{1}{4}$ in. in diameter, and sounding B flat. The following are the names and weights of the bells:—



SCULPTURE IN LADY CHAPEL.
(Drawn by H. P. Clifford.)

	cwts.	qrs.	lbs.		cwts.	qrs.	lbs.
1. S. Matthias . .	6	3	19	7. S. Thomas . .	12	0	0
2. S. Judas Jacobi .	7	0	22	8. S. Philippus .	15	2	11
3. S. Simon Zelotes .	7	2	10	Half-tone. S. Lucus	18	0	14
4. S. Jacobus Alphœi	8	3	0	9. S. Andreas .	21	2	11
Half-tone. S. Paulus	9	2	4	10. S. Joannes .	26	1	8
5. S. Matthœus .	10	1	21	11. S. Jacobus .	34	2	12
6. S. Bartholomœus .	11	0	24	12. S. Petrus .	50	0	0
Half-tone. S. Marcus	11	1	6	The Hour Bell .	90	0	0

There is also an elaborate clock by Joyce of Whitchurch, from designs by Lord Grimthorpe. The “Westminster Chimes” are struck on bells of the peal. The Tower also contains a fine carillon by Gillett & Bland of Croydon, which is placed in a chamber between the ringing-room and the belfry. It plays every three hours, and is provided with

5 barrels, each with 7 tunes, and an additional one for special occasions. The bells, clock, and chimes were obtained by the great exertions of the Rev. Canon Cattley, who raised no less than £6000 for the purpose. The carillon was given by J. W. Lea, Esq., and two of the bells with two extra barrels for the chimes, by his son, C. W. Lea, Esq.

CHAPTER IV

THE MONASTIC BUILDINGS AND PRECINCTS

THE buildings necessary to the uses of a great Benedictine monastery were, at Worcester, situated on the south and west sides of the church. At the time of the Rebellion they were probably nearly intact; but at that period were despoiled of their roof timbers and lead to the estimated amount (in 1660) of no less than £8204.* At the present time only the cloister, the chapter-house, the refectory, and a few ruins or foundations remain, and of these a short description must on this occasion suffice. The whole arrangement can be studied in detail in Professor Willis's monograph, already quoted.

Cloister.—The cloister of a monastic institution is, as a rule, one of its most interesting features. It formed, in a sense, the connecting link between the secular and the religious pursuits of the monastery; for while, in the ordinary arrangement, it is bounded on the one side—generally the north—by the church itself, the other walks or alleys gave access to the chapter-house, the houses of the great officers, the refectory, dormitory, and other offices of the domestic establishment. Moreover, herein were the seats for study, here exercise was taken, certain privileges of conversation obtained, and processions were marshalled—all tending to make the pleasant and peaceful quadrangle a centre of the internal life of the place.

Although the cloister of Worcester cannot rival that of its near neighbour, Gloucester, it yet has a singular beauty and completeness. "Its outer walls," says Willis,† "are substantially Norman, but the architecture of the arcades and vaults is

* Drattington MSS. in Library of the Society of Antiquaries, quoted by Willis.

† Willis: "Arch. Hist." p. 56.

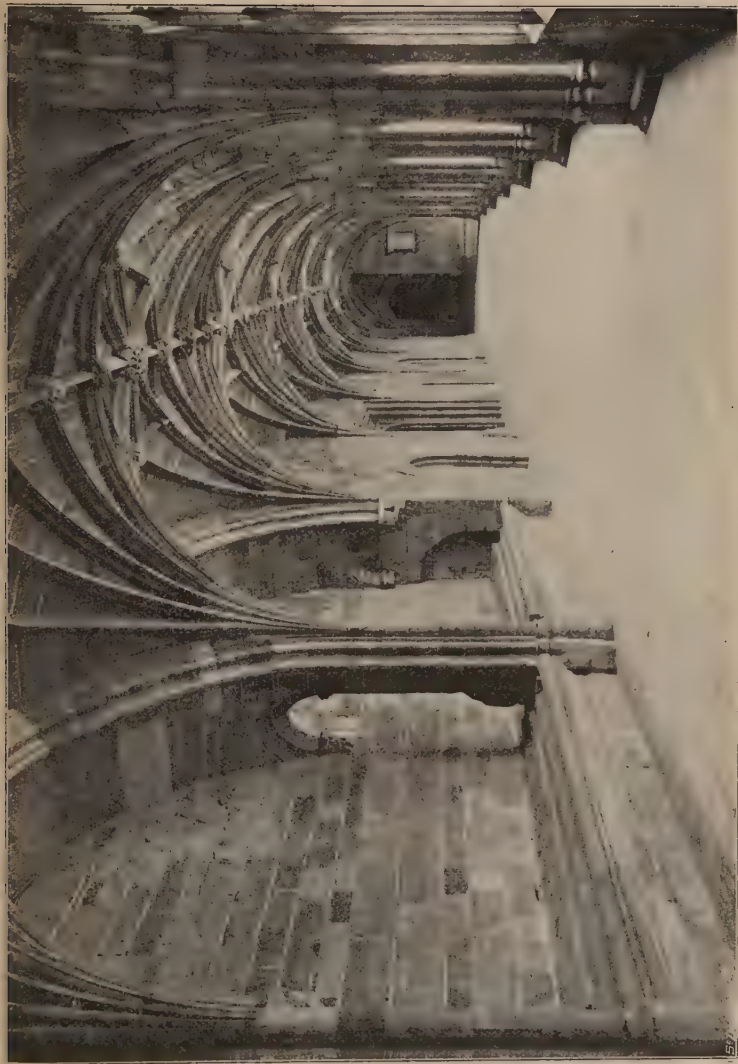
"wholly of the fourteenth century, belonging to the period of Bishop Wakefield,* when the nave of the church and so many other works were carried on. In Dr. Hopkins' Notes we find, 'The Refectory and Cloyster *built* 1372,' which merely indicates that the works of these two were in progress at that date. It must be conjectured that the Norman cloister had a wooden roof resting on an arcaded stone wall, toward the central garth, as is the case now at Durham and Bristol and in other examples."

In form the cloister is a slightly irregular square, three of its walls being 120 ft. in length, while that on the east is 125 ft. The garth, or enclosed green, is 83 ft. square. The roof is richly vaulted, the intersections of the ribs being finished with elaborately carved bosses which well repay examination, those of the north (angels bearing heraldic shields) and south alleys being the best. In the south alley, the ribs of the vaulting rise from corbels representing the heads of kings and bishops; while in the west will be found two similar ornaments with the evangelistic emblems of SS. Mark and Luke. The archways towards the garth are filled by half-windows of three lights, with poor tracery, inserted in 1762, a blot on the general beauty of the quadrangle. Each of these arches is deeply recessed, and undoubtedly contained in former times the three "Pewes or Carrels, where every one of the old monks had his carrell severale by himselfe, that when they had dynded they dyd resorte to that place of cloister and there studied upon there books, every one in his carrell all the afternonne unto evensong tyme. And over against the carrels against the church wall did stande certaine great almeries (or cupboards) of waynscott all full of Books."† Portions of fittings of this description still remain at Gloucester. The lights were formerly glazed and ornamented with heraldic glass,‡ of which a record has been preserved by Thomas Abingdon; one of these shields was that of Prior Fordham (1423-38), who thus probably inserted a portion at least of the glass. The windows of the south alley contained the history and miracles of St. Wulstan. The glass was destroyed in the Civil

* 1375-1394.

† "Rites of Durham" (Surtees Society).

‡ Abingdon: "Antiquities of the Cathedral Church of Worcester," p. 31 (1717); and Symons' MS. vol. ii. Harl. Coll. No. 965, art. xvi.



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THE CLOISTER—WEST WALK, WITH LAVATORY.

Wars. The monks' lavatory occupies two bays of the west alley, and near it will be seen the remains of a Norman archway which formerly led to the dormitory (*q.v.*).

On the south is a low Norman passage leading to the old outer court of the monastery, now the College Green, and passing under the eastern end of the refectory (*q.v.*). The



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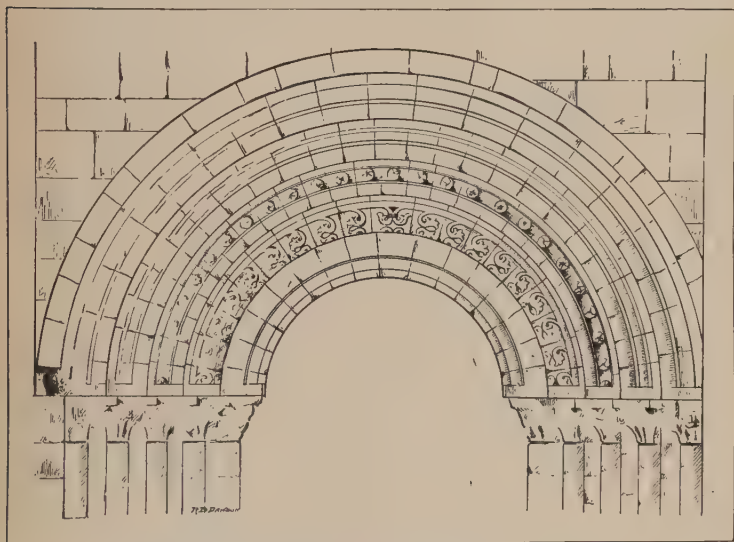
THE CLOISTER—NORTH WALK.

outer termination of this passage has a fine archway, of which we give an illustration.

The west alley also has a Norman passage which formerly led to the Infirmary, but now opens on the small green at the west end. This also possesses an interesting archway with dog-tooth moulding. A third Norman passage is the slype, a narrow way with simple arcading on either side. Of this Willis says, quoting the "Durham Rites," "The passage itself

“is said to be the *Parler*, a place for merchants to utter ther
 “waires, standing betwixt the chapter house and the church
 “dour.” It was therefore one of those locutories or places
 in which the monks were permitted to converse or hold
 intercourse with strangers, of which there were several in each
 monastery.

The cloister formerly possessed many tombstones; but



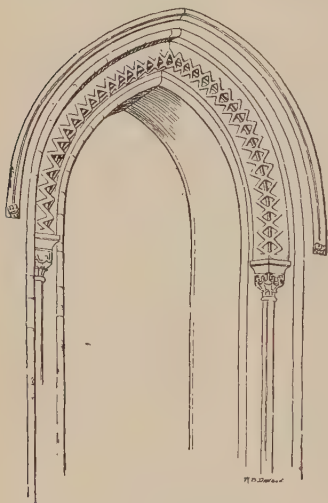
NORMAN ARCH—SOUTH ENTRANCE TO CLOISTER.

(Drawn by R. B. Dawson.)

these were removed at the last restoration when the floor was re-paved. One only has been allowed to remain in its original position near the junction of the north and west alleys. It is a small stone bearing the single word MISERRIMUS. This pathetic memorial is traditionally said to be that of the Rev. Thomas Morris of Upton-on-Severn, a Minor Canon of the cathedral and Vicar of Claines. He refused to take the oath to William III., and on being deprived of his livings died in great poverty.

An effigy of great interest lies in the first bay to the left of the eastern entrance to the nave. It is of Higley stone, and remains in its original position with regard to the wall, and on a bed which must have been prepared for it about the time the cloisters were built. It has been traditionally said to represent Alexander Neckam, the famous Abbot of Cirencester, who died in 1217, and was buried at Worcester, and this attribution, thanks to the labours of the Rev. J. K. Floyer, M.A., F.S.A., may be now accepted as conclusive.* This remarkable

man, in the course of his treatises on Natural History and other subjects, is the earliest English writer on the Mariner's Compass, the Silk-worm, and the Game of Chess. His effigy has been severely mutilated, but will probably now be preserved from future ill-usage.



DOOR IN PASSAGE FROM NORTH
WALK OF CLOISTER.

(Drawn by R. B. Dawson.)

Over the north alley of the cloister is a long room containing the cathedral library, a large collection of theological works, and some few manuscripts of importance; and also an ante-room, in which are numerous fragments of old sculpture, the waste from the restoration; and the old door of the north porch, on which are the remnants of what is said by tradition to be the skin of a Dane who stole the

Sanctus Bell and was forthwith flayed for the offence.

The **Chapter-House** is entered from the west alley of the cloister. It is, as one of the few remaining Norman structures of its kind, a very interesting and valuable example. The building was originally Norman work of the eleventh century.

* "On a Mutilated Effigy in the Cloisters of Worcester Cathedral, said to represent Alexander Neckam."—Worcester Diocesan Architectural Society: *Transactions*,

It was circular in form, and was roofed with a groined roof of ten compartments resting on a central pillar. About the year 1400, however, owing to the thrust of the vault, the walls had become dangerous, and extensive repairs were necessary. The effect of these was to cut away and re-ashlar the external surface of the building, making it decagonal in shape, with buttresses at the angles. The Norman round-headed windows and vaults were replaced by high pointed vaults and traceried windows with far more satisfactory constructional results.

As at present seen, then, the chapter-house consists of ten bays, with a Perpendicular vaulted roof rising from a central Norman column. Each bay contains a light traceried window, of which two are entirely, and two half, blocked up. Below these is a series of slightly hollowed niches in grey, blue, and yellow stone in alternate courses, resting on three courses of rough red masonry. These niches have slight traces of ancient fresco painting; they are surmounted by an arcade of intersecting circular arches containing smaller arches. Similar ornamentation is to be found in the chapter-houses at Bristol and Rochester, and in the external wall of Ernulf's crypt at Cantérbury.

In the chapter-house are exhibited the remains of ancient textiles discovered during the restoration in the tombs of Bishops William de Blois and Walter de Cantelupe, as well as a selection of fine book-bindings and other treasures.

During the Civil War the chapter-house was used as a magazine for the garrison; its windows then contained fifteen coats-of-arms in stained glass.

The **Treasury** of the cathedral is a series of vaulted rooms which were constructed over the Norman passage in 1377, and partly supported by piers added at the east end of it. It also extends over the triangular compartment which is included between the east end of the passage and the chapter-house.

The **Refectory** occupies the entire south side of the cloister, and is now used as a class-room of the Cathedral School founded by King Henry VIII. It is a handsome building of red sandstone, of about the date of 1372, and has five windows on each side, and one at each end, with modern tracery. In June 1873, in the course of some

alterations, it was discovered that the east wall contained a sculptured reredos of unusual importance and beauty, showing traces of ancient colour and gilding of great richness. The subject was apparently that of Our Lord in the act of giving the Benediction, with the Four Evangelists. The reredos is about 12 feet in height by 20 feet in width. The refectory itself is 120 feet in length and 38 feet in width. Below it are a series of Norman vaults upheld by a row of short, cylindrical pillars with a circular abacus. These were formerly the stores of the cellarer. The kitchen was situated at the south-west angle of the refectory. Its remains were finally demolished in 1845. The Sub-Prior's lodging was at the south end of the west cloister, near at hand. The dormitory extended to the west of the west alley of the cloister from which it was entered. It was apparently a Norman building, 120 feet long and 60 feet broad, and supported by a central row of five pillars. A few fragmentary ruins only remain, and these show "that the original Norman dormitory was repaired in the fourteenth century by receiving a new vault and traceried windows, the Norman walls and pilasters of the original vault being retained" (*Willis*), an operation similar, it will be noted, to that undergone by the chapter-house. In 1302 a great portion of the dormitory had collapsed; and its restoration was in progress in 1377.

Beyond the dormitory, again to the west, and extending to the river, in what is now a public garden, are the picturesque ruins of a Norman wall, and certain vaults which were probably domestic offices of the monastery. They were discovered in the course of the demolition in 1874 of one of the prebendal houses which stood on the site of that of the *Magister Capellæ*. Below this, to the south, is the old ferry gate-house over a vault of fifteenth-century masonry. The infirmary was between the west end of the cathedral and the river. North-west of the north porch are the only remains of the **Charnel Chapel**, a crypt, 58 feet long by 22 feet broad and 14 feet high. It is covered in, and inaccessible. The building to which this belonged was erected in the early part of the thirteenth century by Bishop William de Blois. It was dedicated to the Blessed Virgin and St. Thomas, and endowed with four chaplains by Bishop Cantelupe, a number increased to six by Bishop Giffard. Their *hospitium* was, in

1578, at the west end of the chapel. ¹ Henry VIII. granted the institution to the Dean and Chapter, and for a time it was used as a school; but, being found damp and unsuitable, was allowed to decay and was (except the crypt) destroyed in 1677.

"The ancient cemetery or burial ground contained old "St. Michael's church; and, close to the church a great bell "tower or clochium (see below) with lofty spire covered with "lead; a great number of houses (long since removed) "irregularly ranging on the north side of the cathedral; a "chapel over the charnel-house, or subterranean deposit of "human bodies (see above) a portion of the vault being still "in existence, between the north porch of the cathedral and "the present gateway to the Deanery (then the Bishop's "Palace); a great cross, at which sermons were preached to "the citizens before the Reformation; an avenue of trees "and pathway leading from the porch to the gates, and other "trees around the burying-ground; a pathway from the north "porch to St. Michael's Church, which then stood in the "churchyard opposite to its present site; a pathway from the "College-Grates to the back of the Talbot entry; and a path- "way from the lich-gate to St. Mary's Steps, near Edgar Tower " (which pathway was called St.)."

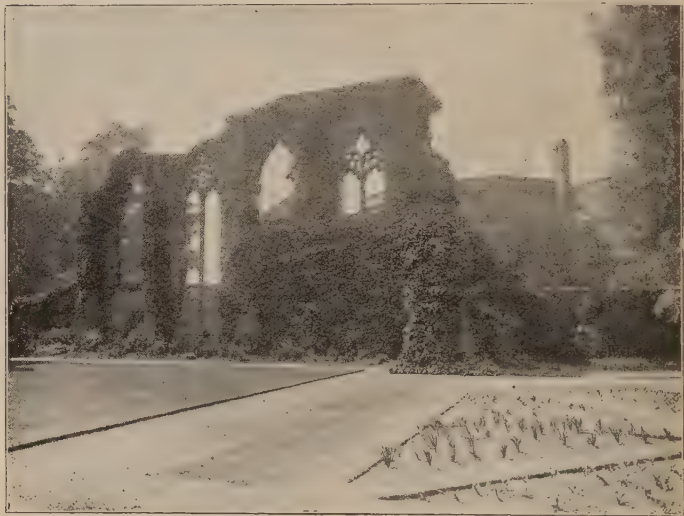
In 1795, under an Act of George III., "for the first time "the sanctuary of the Cathedral," says Mr. John Noake,* "was "broken into by taking down the College-Grates—a gatehouse "with tenement over, forming the entrance into College Yard, "and connecting the houses at the top of Lich Street with "those across the way. . . . The lich-gate through which all "funerals passed is still in existence near the Punch-Bowl."

The **Clocherium** or campanile stood formerly to the north-east of the north-eastern transept. It was octagonal in plan, and consisted of a stone base 60 feet in height and 61 feet in diameter, surmounted by a wooden spire, the total height being 210 feet. It is said to have been built by Wulstan (1052-62), and tradition also credits both King John and King Henry III. with its erection. It was taken down in 1647. Among the MSS. of the House of Lords is preserved a draft ordinance for "the sale of a leaden steeple in Worcester "Cathedral churchyard to raise money for rebuilding certain

* Noake: "Worcester Relics," p. 100. 1877.

“almhouses and churches destroyed in the late unhappy times “of war.” The materials realised the sum of £617, 4s. 2d. The old parish church of St. Michael formerly adjoined this building, the east wall of which was the west wall of the church.

The Prior's House was, until 1845, occupied by the Dean. It stood between the Cathedral and College Green, at the



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THE GUESTEN HALL.

east end of the latter, and “consisted of a group of buildings “with separate roofs, several of them retaining architectural “traces of the fourteenth and succeeding centuries” (*Willis*). It also contained a very fine Tudor ceiling.*

Adjoining, and indeed forming part of it, was the **Guesten Hall**, wherein was dispensed that hospitality of which monastic institutions have always been so proud. It was built by Prior Wulstan de Braunston in 1320, and must originally

* Figured and described in Blackburne: “Decorative Painting applied to English Architecture,” pl. viii. p. 80. 1847.

have been very fine. Dollman* gives its dimensions as follows:—length, 65 ft. 8 in., width, 35 ft. 11 in., height, 36 ft. 8 in. from floor to the top of the wall-plate. About 1740 it was fitted up as part of the dean's house; and during the recent restoration great attempts were made to preserve it, but it was found to be in so dilapidated a condition that a restoration would have cost far more money than was available for the purpose. Under these circumstances, it was demolished in 1860, with the exception of a portion of the eastern wall, which now forms a picturesque ruin. Its fine oak roof was given to the Church of Holy Trinity, Shrub Hill, where it can now be seen.†

The present **Deanery** is the former palace of the see, and was appropriated to its present use in 1842. It is a handsome building, beautifully placed above the bank of the Severn, and contains a very fine specimen of fourteenth-century vaulting as well as some pictures of interest.



ANCIENT ENCAUSTIC TILE.

The main entrance to the College Green is by a picturesque gateway now known as **Edgar Tower**. This name only came into use during the last century, and there seems no authority beyond the following statement of Thomas.‡
 “During the continuance of the King’s Court and Castle
 “here the Precincts of the Church were very strait or scant as
 “it were pent up between the South-side of the Church and
 “the North-side of the Castle, to remedy which King *Henry*
 “3. in the year 1232 gave them one moiety of his Castle
 “with all Rights and Privileges thereto belonging on part

* Dollman and Jobbins: “Ancient Domestic Architecture,” vol. i. 1861.

† This building is described very fully, and illustrated by Dollman (see above), and the reasons for its demolition are given by Professor Willis.

‡ Thomas: “Survey of the Cathedral Church of Worcester,” p. 7. 1737.

“whereof the present Cloyster was afterwards built. Then
“was the Castle divided by the Prior and Convent with
“an embattel’d wall from the Remainder of the other moiety
“of it, which reached from the Severn to the Tower com-
“monly call’d King *John’s* Tower and said by some to be
“built by him: But it was much more Antient, having in
“the Front of it, the Statue of King *Edgar* and his two
“Queens, *Ethelfleda* and *Ethelfrida* and the Street it leads
“into is called in several Writings, *Edgar-Street*.”

The tower was a portion of the old castle. It is now used as offices for various officials connected with the cathedral.

In the south-west corner of the College Green is the old watergate, dating from 1378. It now consists of a modern apartment built on the original vaulting, from which, however, the ribs have disappeared. The ancient ferry is still maintained.*

* A minute account of the precincts and monastic buildings of Worcester—to which the reader is referred—given by Professor Willis, *Archæological Journal*, vol. xx., renders further detail unnecessary in this place.

CHAPTER V

THE SEE AND BISHOPS

THE history of the See of Worcester is uneventful, and, with the exception of the few notes immediately following, is best told by the lives of the bishops. It was created A.D. 680, on the partition of the general diocese of the kingdom of Mercia into five sees at the Synod of Hedtfield. That it was of considerable importance is shown by the number of distinguished men who occupied it during its early years. To one of these, as has already been shown, the real establishment of the cathedral is due. Hart,* speaking of the reforms introduced by Saint Oswald, says Edgar, in his charter called *Oswaldes-law* A.D. 964, relates how, by his authority Oswald, bishop of Worcester, "having "banished the foolish songs and filthy obscenities of the " (*secular*) clergy, gave their possessions to monks, the religious servants of God; which grant, made unto the " monks, I confirm by my royal authority, and with the " concurrence of my princes and nobles, so that from hence- " forward the (*secular*) clergy shall have no right or pretence " to reclaim anything from thence, because at the peril of " their order they preferred continuing with their wives to " serving God chastely and canonically."

In 1317 the value of "Peter's Pence" at Worcester was returned at £10, 5s. For the sake of comparison, it may be noted that Canterbury returned £7, 18s., Lincoln £42, and Hereford £10, 6s.

The Prior of Worcester had for some time the privilege of using pontificals, but this was recalled by the Pope about 1354.

The following is the draft of Henry VIII.'s proposal for

* "Ecclesiastical Records," p. 140.

the settlement of the cathedral establishment after the Reformation :—

WOURCESTRE.*

Firste a Provost of the Colledge.	Cxxxiii <i>li</i> . vis. viii <i>d</i> .
Item x prebendaries and the moste part of theym preachers every of them xxvi <i>li</i> . xiiis. iiiii <i>d</i> . by the yere	CClxvi <i>li</i> . xiiis. iiiii <i>d</i> .
Item a Reader of dyvynitie	xx <i>li</i> .
Item a Reader of humanytie	xx <i>li</i> .
Item xvi (?) students in divinitie x (?) to be founde at Oxenforde and x (?) at Cantabridge every of theym x <i>li</i> . by the yere	Clx <i>li</i> .
Item fourty schollers to be taught booth grammer and lodgicke in the greke and laten tongue every of theym lxvis. viii <i>d</i> . by the yere	Cxxxiii <i>li</i> . vis. viii <i>d</i> .
Item a scholemaster for the same scollers	xx <i>li</i> .
Item an Ussher	xl.
Item viii petycanons to serve and synge in the quyre every of them x <i>li</i> . by yere	xx iii <i>li</i> .
Item x Chorysters every of them lxvis. viii <i>d</i> . by yere	xxxiii <i>li</i> . vis. viii <i>d</i> .
Item a master of the Chyldern	x <i>li</i> .
Item a Gospeller	vi <i>li</i> .
Item a Pystoler	vi <i>li</i> .
Item ii sextens	vi <i>li</i> . xiiis. iiiii <i>d</i> .
Item x pore men beyng olde serving men decayed by the warres and in y ^e kynges service every of theym vi <i>li</i> . xiiis. iiiii <i>d</i> . by the yere	lxvi <i>li</i> . xiiis. iiiii <i>d</i> .
Item to be dystributed in almes yerly amongst pore housholders	xl <i>li</i> .
Item for yerly reparacions	xl <i>li</i> .
Item to be employede yerly for makyng and mending of highe ways	xl <i>li</i> .
Item a Stewarde of the Londes yerly	vi <i>li</i> . xiiis. iiiii <i>d</i> .
Item to an Audytour	x <i>li</i> .
Item to ii Porters to keape the gates and to shave the Company by yere	xl <i>li</i> .
Item to one Chief Butler for his wages and diet	iii <i>li</i> . xiiis. iiiii <i>d</i> .
Item to an under Butler for his wages and dyett	iii <i>li</i> . vis. viii <i>d</i> .
Item to one Chief Cooke for his wages and diettes	iii <i>li</i> . xiiis. iiiii <i>d</i> .
Item for the Provost expences in Recyvyng and surveyng the londes yerly	xl <i>li</i> .

* Cole (Sir H.), "King Henry the Eighth's Scheme of Bishopricks." London, 1838.

Item to a Cator to bye their diettes for his wages and dyettes and to make his bookes of his rekenyngs by yere *vili. xiiis. iiid.*

Wigornia $M^1 CClxxx \text{ li. } x^s. vi^d. \text{ ob } q^a$

Porciones deducta $M^1 Ciiix \text{ li. } vi^s. viii^d.$

Reman' $C \text{ li. } iii^s. x^d. \text{ ob } q^a$

The value of the see at this time is thus stated by Browne Willis: "In the Survey given *An. 26, Hen. VIIIth.*, before the alienations of Church lands; the Temporalities were in the whole reckon'd at 979*l.* 18*s.* 2*d.* and the Spiritualities at at 126*l.* 19*s.* 1*d.* and so the Total of both was 1106*l.* 17*s.* 3*d.* but 57*l.* being deducted for Reprisals, reduced it to 1049*l.* 17*s.* 3*d.* according to which it was then assessed for first Fruits and Tenths, tho' it is now (1727) somewhat lessen'd, and pays only 1044*l.* 17*s.* 9*d.*"

After the Reformation, the cathedral, in common with most other churches in England, fell into great decay and developed many abuses. It was not the least among the causes that led to Laud's downfall that he set himself sedulously to correct these. The following charge issued by him to the dean and chapter gives a vivid picture of the then state of ecclesiastical affairs:—

* Orders inioyned by the most Reuēd Father in God, William Lord Arch^{pp} of Canterbury his Grace, Primate of all England and Metropolitaine, to be observed by the Deane and Chapter of Worcester, made vpon their ioynt and seuall answers vnto the articles of inquiry given them in charge in his Grace's Metropocall Visitation dependenge in the dioces of Worcester, anno Dñi 1635.



SCULPTURE IN LADY CHAPEL.
(Drawn by R. B. Dawson.)

* Historical MSS. Commission, 4th Report, p. 158. 1874.

1. Imprimis, that all your prebendaries & other ministers of your church be continually resident on their seuerall places as the statutes of your church require.

2. Item, that none bee admitted into any place of your quire before hee be first approved of for his voice and skill in singinge, by such of your church as are able to iudge thereof, and that the places there, as they fall voyd, bee supplied with men of such voyces as your statutes require.

3. Item, that hoodes, square capps and the surplice be constantly vsed according to the canon in y^t behalfe prouided by y^e dean, residentiaries, petty canons, and other ministers belonginge to your church, whensoever they come to administer or heare diuine service.

4. Item, that no timber trees growing upon your ground be hereafter sould, wasted, or made away, but that they be with care preserued for the only vse and repaire of your church.

5. Item, that your choristers be duely and diligently catechised, w^{ch} hath beene formerly too much neglected.

6. Item, that your churchyard be decently and without prophanacon kept, and that you take care that the bones of the dead may not bye scattered vp and downe, but that they bee gathered together and buried; and that the chappell called Capella carnariæ, scituatt at the entry of your cathedrall, now prophaned and made a hay barne, bee restored and imployed to the wonted vse, and that the encroachments made vpon your churchyard and other halowed ground about your church be likewise restored and layd open for those ancient vses to w^{ch} they were dedicated.

7. Item, that (as much as in you lyes) you prevent the comon thorowfare made through yo^r close.

8. Item, that the muniments w^{ch} concerne the publique state of yo^r church be p^rsently taken from every p^rticular and private person that hath any of them in his custody, and that for ever hereafter they be carefully preserued and kept together in some convenient place which shall be thought fitt for that purpose by the dean and chapter.

9. Item, that your porters, sexten, and other your church officers, doe (if they be able) serve their places in their own p^rsons.

10. Item, wee require that these our jnunctions be carefully registred and obserued.

The diocese now includes (with the Archdeaconry of Coventry detached from the See of Lichfield in 1831) the whole of the counties of Worcester and Warwick, except the Deanery of Burford; as well as the parishes of Rowley Regis, Reddall Hill, and Amblecote in Staffordshire, and Shenington in Oxfordshire.

LIST OF THE BISHOPS OF WORCESTER

Tatfrith or **Tadfrid** (680). A monk from Hilda's Monastery of Whitby, was nominated first bishop of Worcester at the Synod of Hedtfield, but died before he was consecrated.

Bosel (680-691). Also a monk of Whitby. Resigned on account of infirmity.

Oftfor or **Ostfor** (691-692). Another Whitby monk; died in his first year of office.

Saint **Egwine** (692-710). Founder of the Monastery of Evesham (702), of which, resigning his bishopric, he became first abbot, and died there, 30th December 717.

Wilfred (710-743).

Mildred (743-775) was one of the eleven suffragan bishops who attended the Archbishop of Canterbury at the Council of Cloveshoe (747), in which the English clergy asserted their independence of any foreign bishop.

Weremund (775-778).

Tilhere (778-781). He made a great feast for King Offa at Fladbury, where the king "presented to the Church of Worcester a very choice Bible, with two clasps of pure gold."

Eathored (782-798).

Denebert (798-822). Attended the Synod of Cloveshoe (803), and the Council of Celcyth (816).

Eadbert (822-848).

Alhune (848-872). Built an oratory to St. Andrew at Kempsey.

Werefrid (873-915) had been trained at Worcester. He translated, at the request of King Alfred, the Pastoral of St. Gregory from Latin into Saxon. The king published it, adding a preface, and sent a copy, with a style worth fifty marks, to every see in his realm.

Æthelhune (915-922). Abbot of Berkeley.

Wilfrith.

Kinewold (922-957). Said to have been a Benedictine.

Saint **Dunstan** (957), Abbot of Glastonbury, was driven into exile by King Edwy, placed in the see of Worcester by King Edgar, and within a year in that of London also; he held both in conjunction for about a twelvemonth, and was then translated to Canterbury.

Saint Oswald (960-992). Said to have been of Danish parentage. A Benedictine monk of Fleury; nephew of Archbishop Odo. Consecrated Bishop of Worcester by Dunstan, 961; Archbishop of York, 972, holding both sees. Died 29th February 992, while singing the Doxology.

Adulf (992-1002), Abbot of Peterburgh, succeeded Oswald in the sees both of York and Worcester. He despoiled the Abbey of Evesham. On the 15th April 1002, he, with great ceremony, translated the bones of St. Oswald to a shrine which he had prepared. He died on the 6th May in the same year, and was buried in the cathedral.

Wolstan (1002-1023), surnamed the Reprobate—a name probably given him by the monks, with whom he had many dissensions. He also held the see of York in addition to that of Worcester; he died at York, on the 28th May 1023, and was buried at Ely.

Leoffius or **Leoferth** (1023-1033), Abbot of Thorney; died on the 19th August 1033, and was buried in the cathedral.

Brihtegus or **Brihteage** (1033-1038), Abbot of Pershore; died 20th December 1038.

Livingus (1039-1046). A monk of Winchester, Bishop of Crediton in Devonshire, and St. German in Cornwall, both of which he held in conjunction with Worcester. In 1040 he was accused of being an accessory to the death of Alfred, King Ethelred's eldest son, and forfeited his sees, but they were restored on payment of a large fine. He joined Earl Godwin in placing Edward the Confessor on the throne; died 23rd March 1046, and was buried at Tavistock.

Aldred or **Ealdred** (1046-1062), Abbot of Tavistock. In 1049 he, at the head of the men of Worcestershire and Gloucestershire, was defeated by a band of Irish pirates supported by Griffin, King of South Wales. In 1056 he was given the see of Hereford in addition to that of Worcester. In 1058 he dedicated the Abbey Church of Gloucester which he had built. He was promoted to the archbishopric of York in 1060, when he resigned Hereford, and only escaped from a charge of simony by resigning Worcester also. By the influence of Earl Tosti he was able to retain York.

Saint Wulstan (1062-1095). Ordained priest by Bishop Britheah, from whom he refused the offer of a living, and

became a monk of Worcester, passing through each grade until he filled the office of prior. Accepted the bishopric under great pressure, 8th September 1062. During his bishopric the see was claimed as part of the province of York, but decided to belong to Canterbury. Died 18th January 1095. Canonised 1203 by Pope Innocent III.

Sampson (1096-1112), Canon of Bayeux. Assisted in the consecration of the great Church of Gloucester (1100). Died 5th May 1112, and was buried in the Cathedral of Worcester, before the rood-loft.

Theulf (1113-1123). Consecrated 1115. In 1121 he was present at the consecration of the Abbey Church of Tewkesbury. Died on the 20th October 1123.

Simon (1125-1150). Chaplain or Chancellor to Queen Adelaide; a benefactor to the priory; died 20th March 1149-50.

John de Pageham (1151-1158). Chaplain to Theobald, Archbishop of Canterbury. Died at Rome.

Alured or **Alfred** (1158-). Chaplain to Henry I.; the date of his death is variously stated as 1160, 1161, and 1162.

Roger (1163-1179). Son of Robert, Earl of Gloucester, and natural son of Henry I. Roger was sent by Henry II. on an embassy to Pope Alexander III. after the murder of St. Thomas à Becket. He died at Tours 9th August 1179, and was buried there. It is said that he was celebrating mass at the high altar of St. Peter's, Gloucester, when one of the great towers fell down; but in spite of the panic and confusion, he continued the service unmoved.

Baldwin (1180-1184). A schoolmaster of Exeter, who, becoming a Cistercian monk, rose successively to be Abbot of Ford, Bishop of Worcester, and Archbishop of Canterbury (18th December 1184).

William de Norhale (1185-1190). Died 3rd May 1190.

Robert Fitz-Ralph (1191-1193). Prebendary of Lincoln, and Archdeacon of Nottingham.

Henry de Soilli (1193-1195). Prior of Bermondsey, and Abbot of Glastonbury. Died 25th October 1195.

John de Constantiis (1195-1198). Dean of Rouen. Died 24th September 1198, and was buried in the Cathedral.

Mauger (1198-1212). Physician to Richard I., and Dean of York. His election was disallowed by the Archbishop but confirmed by the Pope. He, with the bishops of London and Ely, laid the kingdom under an interdict in 1208, after which he took refuge in France, and died at Ponthien 1st July 1212.

Randulf, Prior of Worcester, was then chosen by the monks, but was persuaded by Nicholas, the Papal Legate, to accept instead the Abbey of Evesham. He was succeeded by

Walter de Grey (1214-1215). Chancellor of England. Translated to York in 1215.

Silvester de Evesham (1216-1218). Monk and Prior of Worcester. During his term of office King John was buried in the cathedral, which after its reparation was also reconsecrated in the presence of King Henry III. in 1218. He died 16th July 1218, and was buried in the cathedral.

William de Blois (1218-1236), Archdeacon of Buckingham, effected many additions to the fabric, already noted. He died 18th August 1236, and was buried in the cathedral.

Walter de Cantelupe (1237-1266). A strong and active man. In 1240 he held a synod at Worcester and promulgated fifty-nine constitutions for the guidance of his clergy. He also founded the nunnery of the White Ladies (1255), and began the fortifications of Hartlebury Castle. He is buried in the cathedral.

Nicholas (1266-1268). Archdeacon of Ely, Chancellor and Treasurer of England. Translated to Winchester. He left sixty marks for the re-building of the tower.



EFFIGY OF
BISHOP WALTER
DE CANTELUPE.

Godfrey de Giffard (1268-1301). Completed the castle of Hartlebury. Died 26th January 1301, and is buried in the cathedral. The monks then elected John de St. Germain; but, on going to Rome for confirmation, he was persuaded to resign.

William de Gainsborough (1301-1307). A Franciscan, who had been lecturer of that order at Oxford, and then reader of Divinity in the Pope's Palace. Died at Beauvais 17th September 1307.

Walter Reginald or **Reynold** (1307-1313). Chaplain to Edward I. and tutor to Edward II.; canon of St. Paul's. Translated to Canterbury.

Walter de Maydenston (1313-1317). Canon of St. Paul's, and one of the agents of the king at the Papal Court. Died abroad 28th March 1317.

Thomas Cobham (1317-1327). Prebendary of St. Paul's, Archdeacon of Lewes, and chancellor of the University of Cambridge. In 1313 he had been chosen Archbishop of Canterbury by the chapter; but the election was overruled by the Pope. He vaulted the north aisle of the nave of Worcester Cathedral, and is buried therein. Died at Hartlebury 27th August 1327. At his death Wolstan de Braunsford, Prior, was chosen by the chapter, who obtained a ratification of their choice by Edward III. He was not, however, consecrated, the Pope having given the see to

Adam de Orlton (1327-1333). Bishop of Hereford. Enthroned 1329. He was implicated in the murder of Edward II.; but, as it seems, without good cause, being at the time at Avignon. Translated to Winchester.

Simon de Montecute (1333-1337). Chaplain to the Pope, and Archdeacon of Canterbury. A benefactor to the monastery, who inserted his name in their martyrology. Translated to Ely.

Thomas Hemenhale (1337-1338). A monk of Norwich, to which see he was elected; but, on going to Rome for confirmation, was given Worcester instead. He died at Hartlebury in December 1338, and is buried in the cathedral. At his death the monks resumed from the Pope, with the King's sanction, the right of electing their bishop, and at once reverted to their earlier choice,

Wolstan de Braunsford (1339-1349). He died at Hartlebury 6th August 1349.

John de Thoresby (1349-1352). Bishop of St. David's, from which he was translated by the Pope to the exclusion of the Prior of Worcester, John of Evesham, who had been elected by the monks. He was Master of the Rolls, and High Chancellor of England (1350). Translated to York.

Reginald Brian (1352-1361). Bishop of St. David's. A great friend of Edward, the Black Prince, who addressed to him at Alvechurch a letter which is still preserved in the cathedral archives, containing the first account of the battle of Poitiers.* He was translated to Ely, but died of the plague at Alvechurch in December 1361, before he could take possession of the see.

John Barnet (1362-1363). Canon of St. Paul's; Archdeacon of London; and in 1362 Treasurer of England. Translated to the see of Bath and Wells.

William Wittlesey (1363-1368). Bishop of Rochester. Translated from Worcester to Canterbury.

William Lynn (1368-1373). Bishop of Chichester. Died 18th November 1373; whereupon Walter de Legh, Prior, was elected by the monks, but set aside and the see left vacant. There is a story that John Wycliffe tried unsuccessfully to obtain the see at this time.

Henry Wakefield (1375-1394). Archdeacon of Canterbury; was appointed by Pope Gregory XI. He was consecrated 28th October 1375; High Treasurer of England, 1377. He built the North Porch, etc. in 1386; died at Blockley 11th March 1394, and is buried in the nave of the cathedral.

Tideman de Winchcomb (1394-1401). Bishop of Llandaff. Died 13th June 1401, and is buried in the cathedral.

Richard Clifford (1401-1407), Dean of York, Archdeacon of Canterbury, and Chaplain to Richard II., Bishop-elect of Bath and Wells, was also elected by the monks to Worcester, and confirmed therein. Translated to London.

Thomas Peverell (1407-1418). Bishop of Llandaff. Died at Hembury, 2nd March 1418.

Philip Morgan, LL.D. (1419-1425). A civilian and chancellor of Normandy. Translated to Ely.

Thomas Polton (1425-1433). Bishop of Chichester. In

* "Archæologia," i. 213.

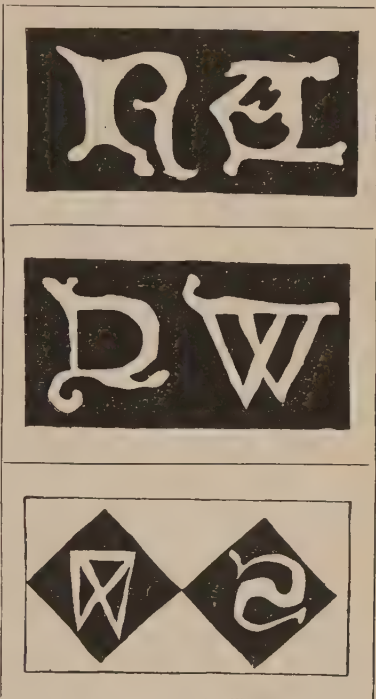
1432 he attended the Council of Basle, where he died in August 1433. He left his mitre to the cathedral. Upon his death Pope Eugenius conferred the see on Thomas Brown, Dean of Salisbury, but was prevailed upon to withdraw his nomination in favour of the choice of the monks and king,

Thomas Bourcier (1434-1443). Dean of St. Martin's, London, and a grandson of King Edward III. Being under age, he was not consecrated until April 1435. Translated to Ely, thence to Canterbury, he became a Cardinal, and crowned no less than three kings, Edward IV., Richard III., and Henry VII. He died 30th March 1486, having been a bishop for more than fifty-one years.

John Carpenter, D.D. (1443-1476). Provost of Oriel, and Chancellor of Oxford University. He built the Gatehouse at Hartlebury, and established a library in the Charnel-house at Worcester, endowing it with £10 *per annum* for a librarian. He died in 1476, and is buried at Westbury-upon-Trim.

John Alcock (1476-1486). Bishop of Rochester. He was, with Earl Rivers, appointed guardian to Edward V. He founded Jesus College, Cambridge, and several chantries, and was translated to Ely.

Robert Morton, LL.D. (1486-1497). Archdeacon of York, Gloucester, and Winchester. Died in April 1497, and was buried in St. Paul's.



ANCIENT ENCAUSTIC TILES.

John Gigles, LL.D., or De Liliis (1497-1498). Dean of Wells. Died 25th August 1498, at Rome, where he was buried in the English College.

Sylvester Gigles (1498-1521). Nephew of the above. Died at Rome.

Julius de Medicis (1521-1522). Nephew of Pope Leo X., on whose death he resigned the see. He was also Archbishop of Narbonne and Florence, and afterwards became Pope under the name of Clement VII. He died in 1534.

Jerome de Ghinucciis (1522-1535). Bishop of Asculum, Auditor-General of the Apostolical Chamber, and Domestic Chaplain to the Pope, was installed by proxy and never resided. Having served the king in the matter of the annulment of his marriage with Catherine of Arragon, he became by Henry VIII.'s influence a Cardinal; but was deprived of the see of Worcester in 1535, because he was an alien and non-resident.

Hugh Latimer (1535-1539). Son of a Leicester yeoman-farmer. Rector of West Kington (1531); elected Bishop of Worcester 1535, perhaps by the influence of Anne Boleyn. In 1538 he stripped an image of the Blessed Virgin, in the cathedral, of its jewels and ornaments. Immediately on the passing of the Act of the Six Articles he resigned his bishopric (1st July 1539), and was imprisoned until July 1540. On 8th January 1549 the House of Commons petitioned for his restoration to the see; but he seems not to have desired it. On 4th September 1553 he was summoned to London, and on the 13th committed to the Tower. In March 1554, Latimer, Ridley, and Cranmer were sent to Oxford to be examined as to their doctrine, and, after several days' interrogation, were excommunicated. They were again examined on the 30th September 1555, having been rigorously imprisoned in the interval, and sentence was passed on Ridley and Latimer on the following day. On the 16th of October both were burnt at the stake "at the ditch over against Balliol College," Latimer meeting his fate with bravery which redeemed the faults of a somewhat vacillating and inconsistent career. The following curious note is preserved in a book kept by the bailiffs of Oxford, entitled, "Book of Joint Diet, Dinner, and Supper, and the charge thereof for Cranmer, Latimer, and Ridley":—

Expense incurred in burning Latimer and Ridley at Oxford, on 16th October 1555.

For 3 load of wood faggots to burn Latimer & Ridley .	o	12	o
Item : 1 load of furze faggots	o	3	4
Item : for y ^e carriage of these 4 loads	o	2	6
Item : a post	o	1	4
Item : 2 chains	o	3	4
Item : 2 staples	o	o	6
Item : 4 labourers	o	2	8
	1	5	8

John Bell (1539-1543), a Worcestershire man, was given the see as a reward for his services in connection with the divorce of Henry VIII. from Queen Katherine. Resigned in 1543; died 1556, and was buried at St. James's Church, Clerkenwell.

Nicholas Heath (1543-1549-50). Translated from Rochester. Deprived for refusing to obey the orders of the king as to the discontinuance of the Service of the Mass.

John Hooper (1552-1553). Translated from Gloucester, which at the same time was suppressed, and made into an archdeaconry dependent on Worcester. As, however, this arrangement was found unpopular, Hooper resigned, and was re-elected to both sees, which were now joined, it being stipulated that the Bishop should spend half of his time in each. He was, on the accession of Queen Mary, imprisoned in 1553, deprived in 1554, and burnt at the stake at Gloucester, "opposite the college of priests," on Friday, February 9th, 1555.

On this, the see becoming vacant, **Nicholas Heath** was recalled thereto (1553), and held it until his promotion to York (1555).

Richard Pates (1555-1559) was deprived by Queen Elizabeth, and imprisoned. He went abroad, took part in the Council of Trent, and died at Louvain, November 22nd, 1565.

Edwin Sandys (1559-1570). One of the compilers of the Book of Common Prayer. He is said by Willis to have alienated a good part of the revenues of this see, and to have provided for his children out of Church estates. Consecrated 21st December 1559; translated to London, July 1570, and afterwards to York.

James Calfhill, Canon of Christchurch, Oxford, was nominated, but died before consecration.

Nicholas Ballingham (1570-1576). A native of Worcester. Translated from Lincoln. Died in 1576, and is buried in the cathedral.

John Whitgift (1576-1583). Confirmed 1577. Margaret's Professor of Divinity at Cambridge. Translated to Canterbury, September 1583. The see then remained void till the following year.

Edmund Freake (1584-1591). Translated from Norwich. Died in 1591, and is buried in the cathedral. The see was again void till January 1593.

Richard Fletcher (1593-1595). Translated from Bristol. Promoted to London.

Thomas Bilson (1596-1597). Translated to Winchester. One of the revisers of the Authorised Version of the Bible.

Gervase Babington (1597-1610). Translated from Exeter. Died 17th May 1610, and was buried in the cathedral "without any memorial." He left a collection of books to the Library.

Henry Parry (1610-1616). Translated from Gloucester. Died 12th December 1616, and was buried in the cathedral.

John Thornborough (1617-1641). Bishop of Bristol. Died 19th July 1641, and is buried in the cathedral.

John Prideaux (1641-1650). A poor countryman of Devon, who became Regius Professor of Divinity and Rector of Exeter College at Oxford. He died in poverty at Bredon, and is there buried. The see then remained vacant until the Restoration.

George Morley (1660-1662). Translated to Winchester.

John Gauden (1662). Born at Mayland in Essex (1605); identified himself at first with the Parliamentary Party, and is even said to have taken the Solemn League and Covenant. He earned considerable notoriety as a pamphleteer, his works showing an increasing tend towards the Episcopalians, although he succeeded in retaining all his preferments during the troublous times of the Commonwealth. At the Restoration he was made a chaplain to the King, and given the see of Exeter (1660). He petitioned in vain for Winchester, on account of the poverty of the former see, but only succeeded in obtaining his translation to Worcester (23rd May 1662). "It

"is said that vexation at having missed the aim of his ambition brought on a violent attack of the stone and strangury, of which he died on 20th September following."* Dr. Gauden's fame rests, however, on his claim to the authorship of the "*Εἰκὼν βασιλική*"; the Pourtraicture of His Sacred Majestie "in His Solitudes and Sufferings," which appeared mysteriously on the day after the execution of King Charles I., and was attributed to that unhappy monarch's own hand. Gauden's pretensions have always received an amount of support which entitles them to serious consideration; and it seems certain that at least he was concerned with, or cognisant of, the production of the celebrated work. He used it as a lever to obtain preferment, and a limited amount of success attended his efforts; but from the first his story was strenuously disputed. A good summary of the case will be found in the authority already quoted.

John Earle (1662-1663). Translated to Salisbury.

Robert Skinner (1663-1670). Bishop of Oxford. Buried in the cathedral.

Walter Blandford (1671-1675). Bishop of Oxford. Died 9th July 1675, and is buried in the cathedral.

James Fleetwood (1675-1683). Buried in the cathedral.

William Thomas (1683-1689). Bishop of St. David's. He refused the oaths to King William III., but died, before deprivation, 25th June 1689. He was buried in the south cloister.

Edward Stillingfleet (1689-1699). A great theologian. He died at Westminster, 27th March 1699.

William Lloyd (1699-1719). Translated from Lichfield. One of the seven bishops committed to the Tower by King James II. Died at Hartlebury, 30th August 1717, and is buried at Hadbury.

John Hough (1717-1743). Also translated from Lichfield. Buried in the Lady Chapel.

Isaac Madox (1743-1759). Bishop of St. Asaph; founder of the Worcester Infirmary. Died at Hartlebury, and is buried in the Lady Chapel.

James Johnson (1759-1774). Translated from Gloucester. He made great additions to the Palaces at Hartlebury and Worcester. Killed by a fall from his horse, and buried at

* "Dict. of Nat. Biog." xxi. 70.

Laycock (Wilts.). There is a monument to him in the cathedral.

The Hon. **Brownlow North** (1774-1781). Bishop of Lichfield and Coventry. Translated to Winchester. Founder of an institution for the relief of the widows and orphans of poor clergymen, etc.

Richard Hurd (1781-1808). Translated from Lichfield. Refused the see of Canterbury 1783. Died at Hartlebury, 1808.

Ffolliott H. W. Cornwall (1808-1831). Translated from Hereford.

Robert James Carr (1831-1841). Translated from Chichester.

Henry Pepys (1841-1861). Translated from Sodor and Man.

Henry Philpott (1861-1890). Chaplain to the Prince Consort.

John James Stewart Perowne (1891-).

LIST OF PRIORS.

Winsy, or Winsige, *d.* before 987.

Æthelstan, 986.

Æthelsinus, or Æthelsige.

Æthelsinus II.

Godwin.

Æthelwin.

St. Wulstan.

Ælfstan, 1062.

Ægelred.

Thomas.

Nicholas, 1113.

Guarin, 1124.

Ralph, 1143.

Osbert, 1145.

Ralph de Bedeford, 1146.

Senatus, 1189.

Peter, 1196.

Randulf de Evesham, 1203.

Sylvester de Evesham, 1215.

Simon, 1216.

William Norman, 1222.

William de Bedeford, 1224.

Richard Gundicote, 1242.

Thomas, 1252.

Richard Dumbleton, 1260.

William of Cirencester, 1272.

Richard Feckenham, 1274.

Philip Aubin, 1287.

Simon de Wire, 1296.

John de la Wyke, 1301.

Wolstan de Braunsford.

Simon de Botiler, 1339.

Simon Crompe, 1339.

John de Evesham, 1340.

Walter Leigh, 1370.

John Green, 1388.

John of Malvern, 1395.

John Fordham.

Thomas Ledbury, 1438.

John Hertilbury, 1444.

Thomas Musard, 1456.

Robert Multon, 1469.

William Wenloke, 1492.

Thomas Mildenhams, 1499.

John Weddesbury, 1507.

William Moore, 1518.

Henry Holbech, 1535 (last Prior and first Dean).

LIST OF DEANS.

Henry Holbech, 1540.
John Barlow, 1544.
Philip Hawford, or Ballard.
Seth Holland, 1557.
John Pedor, 1559.
Thomas Wilson, 1571.
Francis Willis, 1586.
Richard Eedes, 1596.
James Montague, 1604.
Arthur Lake, 1608.
Joseph Hall, 1616.
William Juxon, 1627.
Roger Manwaring, 1633.
Christopher Potter, 1636.
Richard Holdsworth, 1646.
John Oliver, 1660.
Thomas Warmestry, 1661.
William Thomas, 1665.
George Hickes, 1683.

William Talbot, 1691.
Francis Hare, 1715.
James Stillingfleet, 1726.
Edmund Martin, 1747.
John Waugh, 1751.
Sir Richard Wrottesley, Bart.,
1765.
William Digby, 1769.
Robert Foley, 1778.
St. Andrew St. John, 1783.
Arthur Onslow, 1795.
John Banks Jenkinson, 1817.
Thomas Hook, 1825.
George Murray, 1828.
John Peel, 1845.
Hon. Grantham Yorke, 1874.
Lorl Alwyne Compton, 1879.
John Gott, 1886.
R. W. Forrest, 1891.

A NOTE ON THE CITY.

IN addition to the cathedral, the following buildings are well worthy of a visit. They are described in detail in the local guide-books, so that, in this place, it is not necessary to do more than mention them and their chief attractions.

The **Commandery** is situated in Sidbury, within easy reach of the cathedral, and is the most interesting of all the ancient



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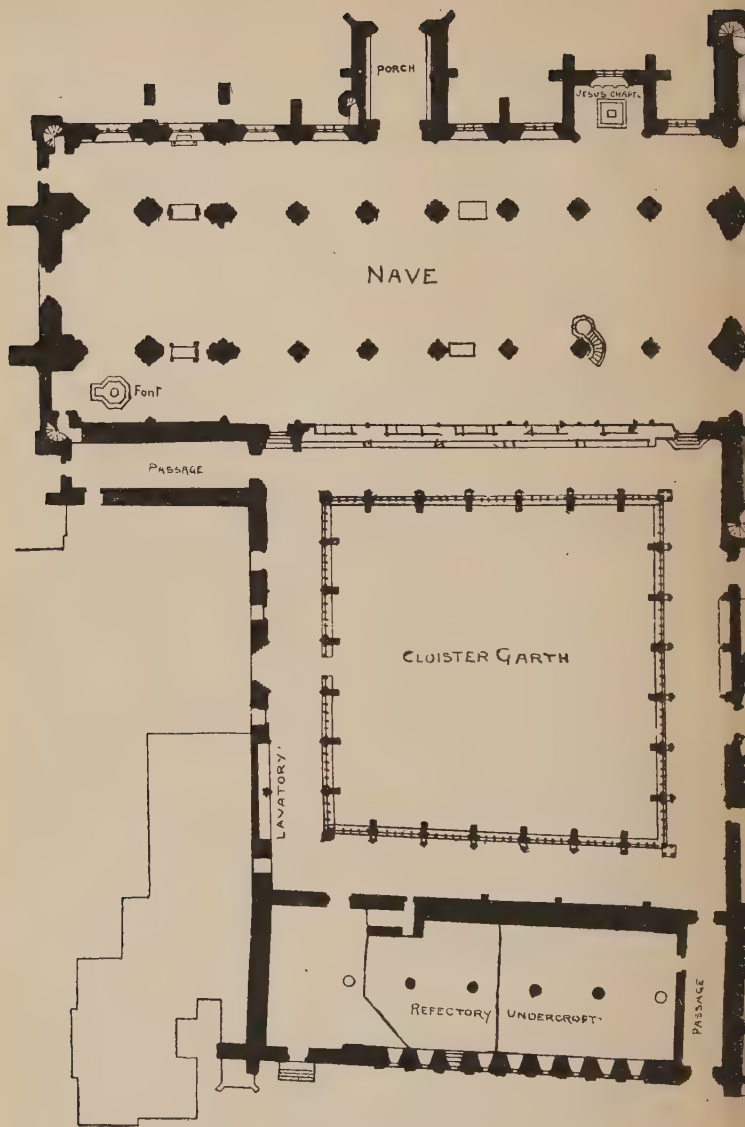
OLD HOUSES IN FRIAR STREET.

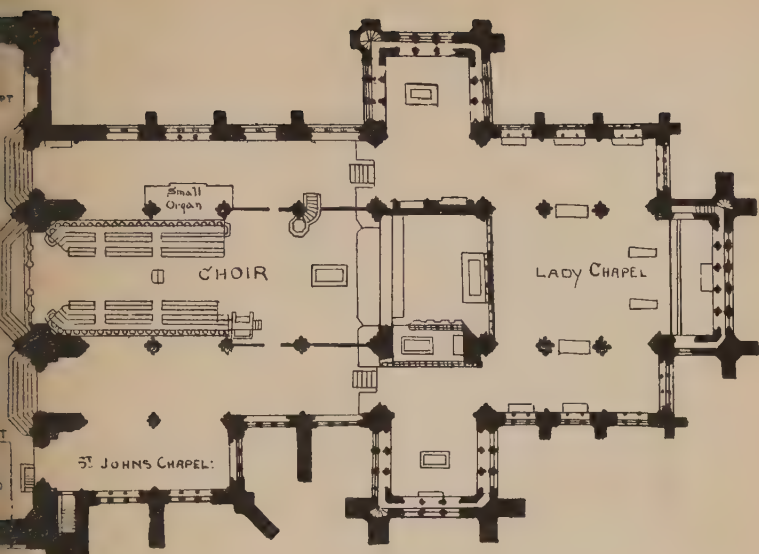
houses of the city. It was formerly a "Hospital of St. Wulstan," and was founded about the year 1085 for a master, priests, and brethren of the order of St. Augustine, and there is a continuous series of records of endowments until its suppression by Cardinal Wolsey, 21st August 1524. The name "Commandery"

appears to be unauthorised, as it never belonged to the Knights of St. John, but was an infirmary for poor sick people. A considerable part of the old building remains. It formed the headquarters of the Royal army during part of the Battle of Worcester; and here the Duke of Hamilton died of his wounds. The carved oak is exceptionally fine, as are the ancient glass quarries. The house can be seen at any time by the courtesy of its present occupier, Mr. Littlebury.*

The **Guildhall** in High Street is a fine building, begun in 1721 and finished in 1723, from designs of Thomas White, a native of Worcester and pupil of Sir Christopher Wren, who also erected the church of **St. Nicholas**, 1730-1732. The church of **St. Andrews**, near the cathedral, possesses an extremely handsome spire, which constitutes one of the chief landmarks of the country round. It was erected by Mr. Wilkinson, a native of Worcester, in 1751, and rises from a tower of 90 feet to an additional height of 155 feet 6 inches, tapering from a base of 20 feet to 7 inches at the top. Of other churches, that of **St. Helen** has a beautiful peal of eight bells, all cast in 1706 to commemorate Marlborough's victories; **St. Michael** possesses registers dating from 1546; and **Holy Trinity**, as already pointed out, contains the old roof of the Guesten Hall. The **Porcelain Works** should be inspected by every visitor to the city; they are within easy reach of the cathedral. Worcester is rich in old half-timbered buildings. Sidbury, Friar Street, and New Street contain some of the best specimens. In the Corn Market is the house through which Charles is traditionally said to have escaped after the battle, still bearing the motto: "Feare God—Honor ye Kynge."

* Mr. Littlebury has published an excellent guide-book to the building.





GROUND PLAN OF WORCESTER CATHEDRAL.

DIMENSIONS OF WORCESTER CATHEDRAL.

Extreme length,	425 feet.
„ width,	145 „
Interior length,	387 „
Nave, length,	170 „
„ height,	68 „
„ width,	78 „
Choir, length,	180 „
Western Transepts, length,	128 „
Eastern „ „	120 „
Tower, height,	196 „
Cloister, one side,	125 „
Chapter-house, diameter,	58 „
AREA,	33,200 sq. feet.

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